

Saturday 9 September 2017

Amateur Photographer



FIRST LOOK

Nikon D850

45.7MP and 9fps: is this the
best all-round pro DSLR yet?

Passionate about photography since 1884

Epic scenes

that don't need epic hikes

Our pick of photogenic, **easily
driveable** landscapes across the UK
Nationwide guide with routes & shooting tips

These dials go to 11...

Can a **plug-in editing
gadget** transform how
you work with photos?

Lightroom secrets

Hidden features to
speed up and simplify
raw photo processing

Street photo masters

The winning entries
from this year's **EISA
Maestro** contest



New Sony long zoom Full test of superb new FE 100-400mm f/4.5-5.6 lens

D7500

Nikon
100th
anniversary



I AM CHASING MOMENTS



Bluetooth



I AM THE NEW NIKON D7500. Don't let a great moment escape you. Equipped with a 20.9MP DX-CMOS sensor, 51-point AF and ISO 100 to 51200, the new Nikon D7500 can achieve stunning images in low light and has a continuous shooting speed of 8 fps. Wherever you move, an intuitive, tilting touch screen and slim body with deep grip offer added agility, and you can share your images in an instant to your smart device*. Alternatively, capture movies in incredibly sharp 4K UHD to relive again and again. Go chase. nikon.co.uk

*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon Snap-Bridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store. The BLUETOOTH® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and Google Play® is a trademark of Google Inc.



At the heart of the image



In this issue

8 Nikon D850

Andy Westlake takes a first look at Nikon's latest pro DSLR

14 On the road

You don't have to hike for miles to get scenic shots. Tracy Calder uncovers a treasure trove of views around the UK easily accessible by car

24 Street life - EISA Maestro winners

The top three are revealed in this prestigious competition. Take a look at their winning images – all thoroughly deserving of recognition

30 Lightroom tips

Expert James Paterson reveals a host of hidden Lightroom tools and out-of-the-way techniques

38 When Harry met...

Harry Borden recalls the day he spent photographing Martin Parr

40 Win a Gillis bag!

Enter our competition for your chance to win

41 Photo-editing consoles

If you're keen to speed up your Lightroom workflow, a console could be the answer

47 Sony FE 100-400mm f/4.5-5.6 GM OSS

We test this lens designed for the Sony A9

Regulars

3 7 days

12 Inbox

36 Portfolio

50 Accessories

51 Tech Support

66 Final Analysis



Landscape photography can be hugely rewarding but it can also be a huge slog, over boggy, uneven ground or slippery coastal rocks. Let's face it, getting the exposure right for amazing-looking landscapes is hard enough, without having to deal with a Royal Marines-type yomp before you even get there. So this issue is full of extremely photogenic destinations that are

easy to drive or walk to – obviously if you are down in the south east, getting to Skye still takes effort, but our guide will make things a lot easier once you are there. The other highlight is a hands-on look at the new Nikon D850. Nikon has pulled out the stops in its centenary year, delivering a 45.7-million-pixel sensor and powerful AF features. Andy Westlake shares his insights on page 8.

Nigel Atherton, Editor

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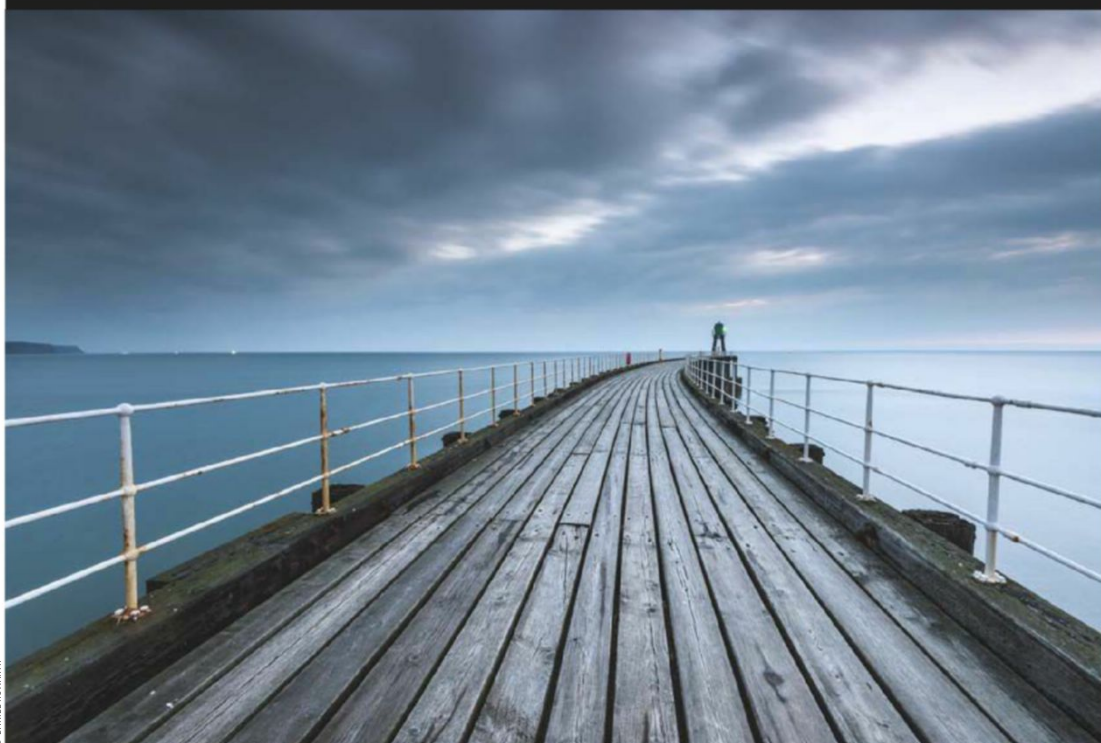


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ONLINE PICTURE OF THE WEEK



© DANIEL HOWARTH

Whitby Pier

by Daniel Howarth

This image was uploaded to our Twitter page using the hashtag #appicoftheweek. 'I was on holiday near Whitby so took a trip down for sunrise. I got there an hour before sunrise and settled on this composition,' says Daniel. 'I used my Nikon D810 with my Nikkor 16-35mm f/4 lens at its widest

setting. I wanted to capture a long exposure to smooth out the texture in the water, as I really liked the textures in the jetty. I composed the scene to allow the jetty to lead the eye into the frame. The blue hour provided some lovely tones, which complemented the overall dreamy atmosphere of the scene.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:
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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 52.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 52.

NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker

Pentax K-1 Limited Silver

Pentax has revealed a special silver-edition of its full-frame K-1 camera. Featuring a high-grade silver-colour coating on the camera body and battery grip, a metal hotshoe cover with a silver logo, two exclusive batteries and an exclusively designed product box, only 2,000 units will be produced.



500px now supports wide-gamut images

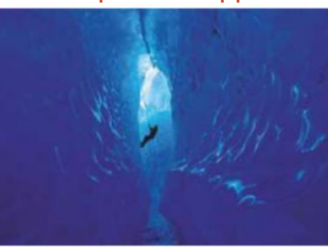


Image-sharing website 500px now supports Google's WebP format and wide-gamut images. Previously the site had converted to sRGB, now it can deliver photos in Display P3, Adobe RGB and ProPhoto RGB. You can also search based on colour profile.

Samsung launches dual camera Galaxy Note8

Samsung's recently launched flagship smartphone features dual rear cameras, both with a 12-million-pixel sensor and optical image stabilisation. One lens is wideangle, while the other is telephoto – use them together to produce a shallow depth-of-field effect for portraits and the like. Price starts from £869.



Delays for commemorative Nikon models



Shipment of special-edition 100th Anniversary Nikon model sets (including the D5 and D500) has been delayed due to an error on the metal case resulting in the logo peeling off. Once fixed, shipping will start again in two months. Those already in possession of a case can apply for a refund.

Zenit to return to camera manufacture

There have been reports to suggest that Russian camera brand Zenit is to return to the market with a full-frame mirrorless model in 2018. A spokesperson suggested that the new model will retain 'brand-recognisable' elements from Zenit's heritage. The company last produced a film camera back in 2004.



GET UP & GO

DORSET



© ANDY FARRER

Landscape workshop

This sunset workshop with LPOTY winner Andy Farrer will explore part of the Jurassic coast starting at Emmett's Hill with views of Chapman's Pool, Kimmeridge, then the iconic Durdle Door for sunset. Farrer will be on hand to give you local and expert knowledge to capture stunning shots.

18 September, www.lightandland.co.uk

LEEDS

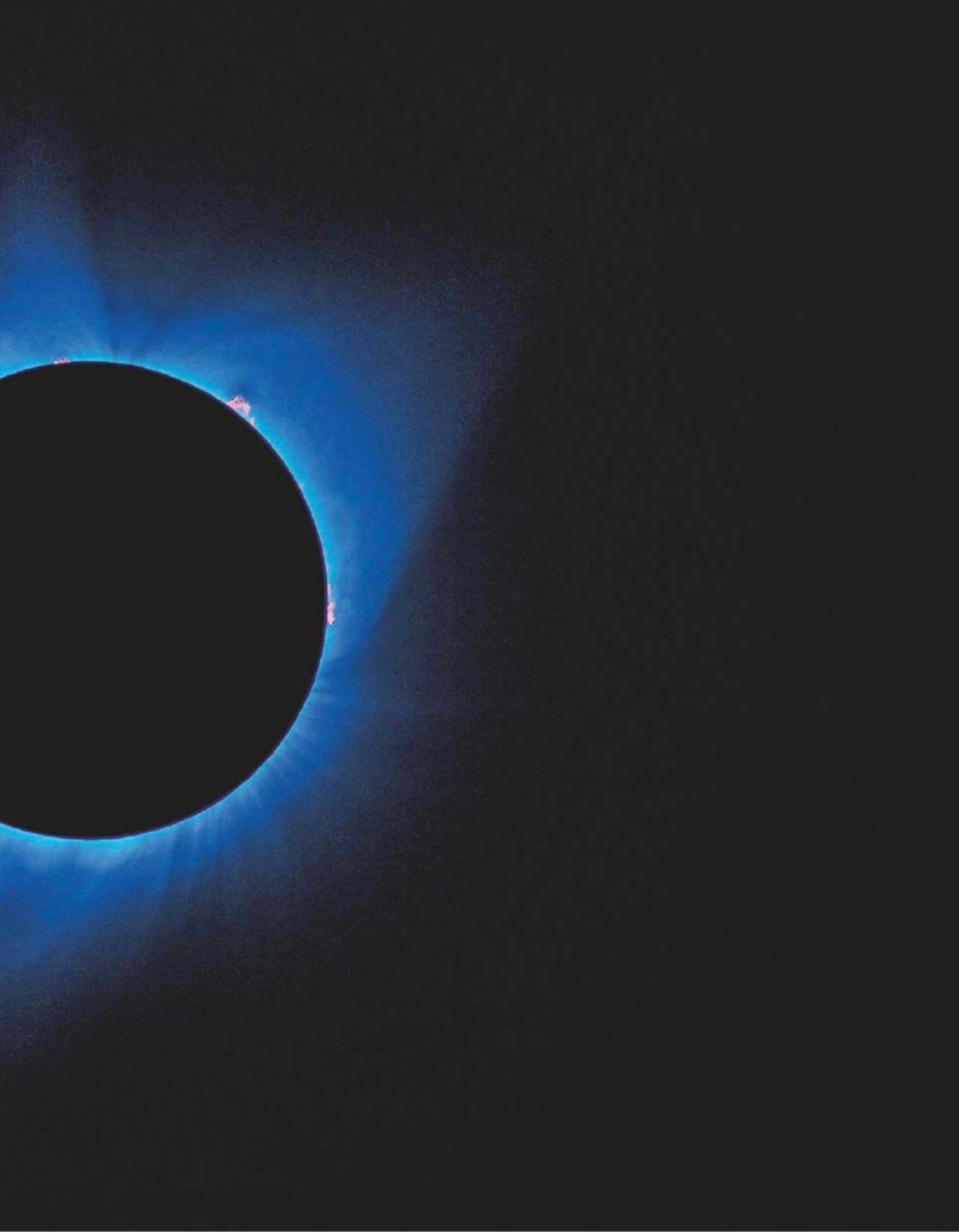


© MARIA SPADAFORA

The Real Princesses of Yorkshire

Morley-based Maria Spadafora explores a different take on the fairytale princess, a popular figure of aspiration for young girls. The images poke fun at stereotypes, playing with gender and celebrating people in all their diversity.

11-22 September, www.artstrinityleeds.co.uk



BIG picture

On 21 August, the scene was set for the 2017 Great American Eclipse

◀ Welsh photographer and scientist Huw James captured this image of the American eclipse in Wyoming. He says, 'We hiked up to 7,000ft from Teton Village at 5.30am. I took wide and close images every 10 minutes from first contact. I was imaging on a SkyWatcher Startravel 120 with a Canon EOS 60D and photographic safety film, Canon EOS 5D Mark II and Samyang 14mm lens, plus the Olympus OM-D E-M1 Mark II. 'The entire eclipse took 2 hours 45 minutes, with totality just 2 minutes 18 seconds. It came and went, literally in a flash, with cheers and whoops, and tears and hugs – it was an emotional, nerve-wracking, exhilarating experience.'

Find out more at huwjamesmedia.com or @huwmjames on Instagram and Twitter.

Words & numbers

I didn't decide to be a photographer; I just happened to fall into it

Berenice Abbott

US photographer, 1898-1991

UP TO
\$250,000
Auction estimate for a photograph of John Quincy Adams by Philip Haas, thought to be the earliest surviving image of a US President.

SOUTHERN, INC.

The most interesting things to see, to do and to shoot this week. By Hollie Latham Hucker

OXFORD



© ROSE FINN-KELCEY

Life, Belief and Beyond

This exhibition of the work of Rose Finn-Kelcey (1945-2014), a major figure in the British contemporary art scene, is presented as a series of photos, sketches and performance pieces exploring themes such as feminism, spirituality and commodity culture.

Until 15 October,
www.modernartoxford.org.uk



BATH

Pinhole photography

In this one-day workshop you will explore the history of the pinhole camera and the camera obscura. You will also learn how to make and use your own pinhole camera and then process your black & white negatives in the darkroom. Open to both RPS members and non-members.

16 September, www.rps.org



LONDON

Cathedral of the Pines

This is the first UK exhibition of American artist Gregory Crewdson's latest body of work. His images are elaborately staged and in this series Crewdson photographs figures posing within the small rural town of Becket, Massachusetts, and its vast surrounding forests.


Until 8 October,
www.thephotographersgallery.org.uk




Canon's new EF 85mm f/1.4L IS USM looks set to be popular with portrait photographers



Canon EOS M100 arrives

 CANON has released the EOS M100, the latest in its EOS mirrorless line-up. This beginner-friendly mirrorless camera sits below the EOS M6 and EOS M3, and is the direct replacement for the outgoing EOS M10. It includes a 24-million-pixel APS-C sensor and DIGIC 7 image processor, enabling it to shoot ISO 100-25,600. It also incorporates Canon's excellent Dual Pixel CMOS AF system. There's full HD video up to 60p, as well as Wi-Fi, NFC and Bluetooth connectivity options. It will be available with the EF-M 15-45mm f/3.5-6.3 IS STM from October – a bundle that will cost £569.99.

Canon bolsters EF lens line-up

 IF YOU have a good knowledge of Canon lenses, you'll know that there are two 85mm primes to choose from in the company's line-up. There's the affordable EF 85mm f/1.8 USM (£327) as well as the 'bokehlicious' EF 85mm f/1.2 L II USM for which you pay a hefty price of £1,767.

The wait for Canon to add a third 85mm lens to its line-up that slots between these two is finally over with the release of the Canon EF 85mm f/1.4L IS USM. Just to confirm, this latest addition isn't intended to replace the EF 85mm f/1.8 USM or the EF 85mm f/1.2 L II USM, and Canon has said that both these lenses will continue in production.

The Canon 85mm f/1.4L IS USM looks set to be a popular lens with professionals and serious enthusiasts who specialise in portrait photography. How it performs against the likes of the Nikon AF-S Nikkor 85mm f/1.4G or Sigma 85mm f/1.4 DG HSM Art is something we're keen to find out. It does have one distinct advantage



over these aforementioned lenses, though, in the way it offers unparalleled stability thanks to its optical image stabilisation that will allow users to shoot up to 4 stops slower than would otherwise be possible.

The lens features 14 elements in 10 groups, including a high precision aspherical element. According to Canon, this design minimises chromatic aberration and delivers the optical performance required by the latest high-resolution sensors. Furthermore, Canon has employed its air sphere coating (ASC) technology to eliminate flare and

ghosting. The lens is also equipped with a nine-blade electromagnetic diaphragm and uses a high-speed ultrasonic motor (USM) to deliver fast and accurate AF. Other important features to note include its 0.85m minimum focusing distance and 77mm filter thread at the front. The Canon EF 85mm f/1.4 L IS USM is expected to be available from November and will cost £1,569.99.

Tilt-and-shift lenses

Canon has also announced three new EF lenses to satisfy the requests of bringing tilt-and-shift movement control to longer focal lengths. The TS-E 135mm f/4L Macro enriches the TS-E range with its longer focal length, while the TS-E 50mm f/2.8L macro and TS-E 90mm f/2.8L macro replace the existing TS-E 45mm f/2.8 and TS-E 90mm f/2.8 respectively. These three new tilt-and-shift lenses will be available from November and each will cost £2,499.99.



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The winning image
by Alejandro Prieto
Rojas from Mexico

© ALEJANDRO PRIETO ROJAS

Bird Photographer of the Year winners announced

ALEJANDRO Prieto Rojas from Mexico has been declared this year's Bird Photographer of the Year. His stunning image, of American Flamingos (above) beat off some stiff competition from photographers around the world who entered the competition, which is now in its third year. He took home the top cash prize of £5,000.

The awards were judged by a large panel of expert judges, led by Chris Packham. The competition is a venture between Nature Photographers Ltd and the British Trust for Ornithology. Open to both professionals and amateurs, the selection of

shortlisted and winning images will be featured in a coffee-table book and a touring exhibition. Entries were received from around the world.

One of the aims of the competition is to help support the British Trust for Ornithology, with a percentage of the entry fees and competition profits going directly to the charity. The overall winning image was taken at Rio Lagartos, Mexico.

The winner of Young Bird Photographer of the Year was Ondřej Pelánek from the Czech Republic, for his image of a Whiskered Tern. A series of images taken by Markus Varesvuo took home the

Best Portfolio prize.

Head judge Chris Packham said, 'The standard of photography was extremely high, and congratulations must go to Alejandro Prieto Rojas for his sublime image, an incredible balance of colour, composition and emotion.'

Already open for entries, the 2018 competition includes categories such as 'Birds in the Environment' and 'Bird Behaviour'. Entries must be received by 30 November 2017, with entry prices starting at £6. The book *Bird Photographer of the Year* is available now (£19.99). For more information and to see this year's winning images, visit birdpoty.co.uk.

Hull Photography Festival returns

THE Hull International Photography Festival is back and will comprise an impressive 20 exhibitions from award-winning international photographers. Now in its third year, highlights include the Royal Photographic Society Biennial and a range of workshops and masterclasses. The festival runs from 30 September-30 November at various venues around Hull. See hipgallery.co.uk for more information.



Peter Dench is among the exhibitors at Hull

© PETER DENCH/GETTY IMAGES REPORTAGE

For the latest news visit www.amateurphotographer.co.uk

New Books

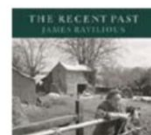
The latest and best books from the world of photography. By Geoff Harris



© JAMES RAVILIOUS

The Recent Past

by James Ravilious, Bitter Lemon Press, £30, 132 pages, hardback, ISBN: 9781908524935



THIS evocative collection of rural photography is released at a time of uncertainty for British agriculture post-Brexit, and captures a lost world of small farms and time-honoured tradition. In 1972 James Ravilious moved with his wife to North Devon. Soon afterwards he was hired by The Beaford Centre to start a photographic archive recording the landscape and people of the area. This part of Devon clung to its traditional life for longer than many other parts of Britain, and you very much feel you are looking at a record of a bygone age. By confining himself mostly to a radius of ten miles from his home, Ravilious was able to develop a real intimacy with his subjects. Like Cartier-Bresson, Ravilious always had a camera with him and was always shooting; the images are of the highest quality, so a comparison with the great French documentary pioneer is entirely appropriate. ★★★★★

Vinyl . Album . Cover . Art The Complete Hipgnosis Catalogue

by Aubrey Powell et al, Thames & Hudson, £24.95, 320 pages, hardback, ISBN 978-0500519325



ANY music fan of a certain age will instantly recognise the work of Hipgnosis, one of the finest design houses this country has produced. Aubrey 'Po' Powell, his late business partner Storm Thorgerson and other collaborators produced a huge body of revolutionary album artwork from 1967 to 1984, particularly in what is now dubbed the 'classic rock' genre. Arguably their most famous work was with Pink Floyd and Peter Gabriel, but whoever its client was, Hipgnosis always pushed the creative boundaries. As well as the astonishing feats of design in a pre-Photoshop age, it's easy to forget what a hugely innovative photographer Aubrey Powell was, something that this beautiful volume should rectify. ★★★★★

Nikon D850

Nikon's latest pro DSLR promises to provide a remarkable blend of resolution, speed and sensitivity.

Andy Westlake takes a first look



Small raw

For photographers who don't always need 45MP images, Nikon has included two reduced-sized options for recording at 25.6MP and 11.4MP.

Storage

For recording files, the D850 has both XQD and SD card slots, with the latter supporting the high-speed UHS-II standard. You'll need really fast cards to get the best out of it.

Battery

Power is provided by Nikon's familiar EN-EL15a battery that provides an impressive 1,840 shots per charge.

At a glance

- 45.7-million-pixel FX backlit-CMOS sensor
- 7fps shooting (9fps with MB-D18 grip)
- ISO 64-25,600 (ISO 32-102,400 extended)
- 153-point AF
- 4K video recording
- £3,499.99 body only

Touchscreen

The tilting touchscreen can be used for changing menu settings, as well as browsing through images in playback and setting the focus point in live view.



WHEN Nikon announced its D800 and D800E twins in 2012, their 36MP sensors placed the cameras at the top of their class in terms of resolution. The successor to these models, the D810, was a highly refined update, but with the same pixel count it eventually found itself surpassed by the 42.4MP Sony Alpha 7R II and the 50.6MP Canon EOS 5DS R.

Now Nikon has revealed its reply, in the shape of the 45.7MP D850 – a camera whose development it first revealed to mark its centenary on 25 July. However, not only has Nikon upped the resolution, but it has also increased the shooting speed, boosted the sensitivity range and added a whole host of other improvements. As a result, the D850 promises to be the most capable all-round professional DSLR yet made.

Features

The key to the D850's abilities is its all-new 45.7-million-pixel full-frame sensor, which uses gapless on-chip microlenses and backside-illuminated architecture to maximise light capture. Together with the Expeed 5 processor, it offers a standard sensitivity range of ISO 64-25,600, which can be expanded to ISO 32-102,400.

For continuous shooting, the D850 is capable of 7 frames per second, with a 51-frame raw buffer. Attach the optional MB-D18 grip and this rate is boosted to 9fps. Compared to the D810's relatively leisurely 5fps, this makes the D850 a much more enticing option for sports and action shooters.

To this end, the D850 also gains the superb autofocus system from the flagship D5. It sports 153 focus points

(of which 55 are user selectable), including 99 of the more accurate cross-type, and 15 that will work with lens and teleconverter combinations with an aperture of f/8. The centre point is sensitive to an impressive -4EV, and the rest to -3EV, meaning the camera should focus in incredibly low light. For metering, Nikon has employed the same 180,000-pixel RGB sensor as that used in the D5, which again is sensitive down to -3EV.

Live view also gains some important updates. There's a new silent, zero-vibration electronic shutter, which should be useful when you need to shoot discreetly, and it should also give the sharpest-possible pictures. A new pinpoint AF mode is designed to enable precise focusing on small subjects. However, the D850 relies purely on



Improvements include a repositioned ISO button and a joystick to move the AF point

contrast detection, and my initial impression is that its live-view focusing is still some way behind competitors such as the Canon EOS 5D Mark IV and Sony Alpha 99 II.

Other improvements include in-camera focus bracketing, a simplified auto AF fine-tune system, and a natural-light auto white balance option. This will hopefully give more attractive colours under natural sunlight, where Nikon cameras typically give overly cool results.

Build and handling

Pick up the D850 and you'll find that it's built just as solidly as we'd expect for a DSLR costing £3,500. Every square inch of its weathersealed magnesium-alloy body is covered in buttons, dials or connector ports, with enough dedicated controls to change every key shooting setting without needing to access the menus. It gains a joystick for moving the focus point around the frame, and the mode and ISO buttons have swapped places compared to the D810, making the latter much easier to adjust with the camera to your eye.

The optical viewfinder is the largest yet on a Nikon DSLR, with a 0.75x magnification. Below it, the rear LCD is a super-sharp 2.36-million-dot LCD that tilts up and down for waist-level and overhead shooting. Like all tilt-only

screens, it effectively constrains you to shooting in landscape format, but with a pixel count this huge you can probably just crop to portrait later.

First impressions

I got to try out the Nikon D850 briefly in a number of different scenarios at a Nikon UK pre-launch event, and I have to say my first impressions are very positive. The camera handles superbly, and image quality looks very promising. Then again, you'd be disappointed with anything less from a £3,500 DSLR.

Nikon's own professional-photographer ambassadors who were demonstrating the D850 made a big deal of its versatility. It improves on the D810 for landscape and studio work, but is also fast enough for sports and action. This combination of speed and resolution isn't unprecedented, as the Sony Alpha 99 II has similar abilities, but the D850 suddenly makes the Canon EOS 5D Mark IV look rather under-specified given its similar cost.

Most enthusiast photographers will, I suspect, be put off by the D850's asking price, but if money's no object and you aspire to own the best all-round camera on the market, the Nikon D850 should go straight onto your shortlist. Keep an eye out for our upcoming full review.

4K video and timelapse

When it comes to video, the D850 is capable of in-camera 4K recording at 30fps, crucially using the full sensor width so no crop factor is imposed on your lenses. There's a peaking display for accurate manual focus, zebra patterns to help avoid overexposure, and built-in microphone and headphone sockets.

While 4K timelapse movies can be generated in-camera, strangely the only feature Nikon chose to trail in advance – 8K timelapse – can't, instead requiring the use of third-party software. A more accurate description would perhaps have been to say that the camera has a built-in intervalometer.

Vertical grip for D850

LAUNCHED alongside the Nikon D850 is the matched MB-D18 Multi-Power Battery Pack. This provides a full set of duplicate controls for portrait-format shooting, and features the same tough weather-sealed construction as the camera body itself. In addition, it increases the shooting speed to 9fps and provides further battery options for extended shooting.

With an EN-EL18-type battery in the grip and an EN-EL15 in the body, the D850 has a specified battery life of an impressive 5,140 frames, according to CIPA



standard testing. Video recording time is also extended to 215 minutes, compared to 70 minutes using the camera's own battery. Alternatively, the grip can accept eight AA batteries, or be used to power the camera from a mains source using the EH-5c/EH-5b AC adapter. The MB-D18 will cost £369.99.

ES-2 Negative Digitiser



ONE INTRIGUING accessory launched alongside the D850 is the ES-2 Negative Digitiser, which is designed for copying old slides or negatives. Details are sparse, but it appears that the ES-2 unit is designed to attach to a macro lens capable of 1:1 magnification, such as the AF-S Micro Nikkor 60mm f/2.8G ED. It then accepts slides or negatives using the FH-4 strip film holder or FH-5 slide mount holder.

So far this looks like little more than an upmarket version of the slide duplicators that were available in the 1980s and '90s, but the clever bit is that the D850 has a built-in digitising function that automatically reverses the colours of negatives and stores corrected JPEG images. With the camera's huge resolution and dynamic range, Nikon promises superior results to even the best film scanners it made in the past. The Nikon ES-2 set is available for pre-order now, for £139.99.



Viewpoint Geoff Harris

While social media has many benefits, are platforms like Snapchat, where pictures self-destruct after 60 seconds, changing people's perceptions of the value of photos?

Has the inexorable rise of social media been good or bad for photography? It's not helpful reducing such an issue to a crude binary choice, and I can see both sides of the argument, but I have been thinking about it much more over the summer. Rewind back to the Glastonbury Festival in June and I recall my daughter saying how a glorious sunset over the stone circle was spoiled for her by lots of 'idiots' taking Snapchat snaps of the event. My daughter is a keen social-media user, but I think even she realised the fundamental folly of the situation – crowds of (mainly) young people jostling to take a snap that would last less than 60 seconds (or 24 hours if they use the 'Story' function).

So the purpose of being at the sunset was not to create a lasting memory of a memorable event, which has been one of the fundamental motivations of taking a photograph for many people. I suspect these Snapchat users were more interested in telling their friends how cool they are to be at Glastonbury than they were in making a meaningful photographic record. The same can be said for selfies taken in tourist destinations, which now bombard Facebook, Twitter, Instagram and other social-media platforms.

People have been taking photos of themselves and others on holiday for years, but what Snapchat represents to me is a devaluation of the currency of

photography. My parents would get prints made of their underexposed holiday snaps taken on cheap film compacts and then mount them in albums. These were physical objects that lasted for years. Yet a Snapchat picture usually has a shorter lifespan than a mayfly. I find it sad that the art of photography can be reduced to something so disposable and ephemeral.

Social media can also lead otherwise accomplished photographers to cut corners and lower standards. I've heard a few claim that it's fine to distribute noisy or unsharp work on Facebook as nobody will notice anyway, but they'd never dream of printing such compromised images.

At an even deeper level, few Facebook users want to post images that reveal they are having a bad day, or are lonely or skint, so the urge to show off on social media is also influencing what images get shared, creating a skewed version of people's lives.

Before anyone labels me a Luddite, of course social media is here to stay, and the effective use of Facebook, Twitter, Instagram and yes, even Snapchat, can be a wonderful tool in helping photographers promote their work. However, as someone who cares about the traditions and craft of 'serious' photography, I do worry that some social media platforms are putting image making on the same ephemeral level as texting. Your thoughts, please!

Geoff Harris is deputy editor of *Amateur Photographer*.

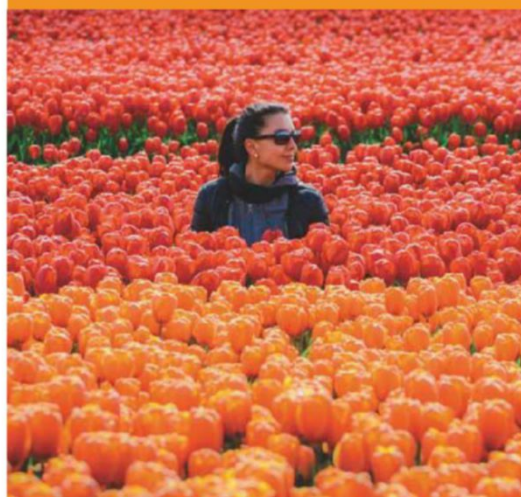


How are social-media platforms such as Snapchat influencing the art of photography?

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 52 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 12 September



How to make money with your camera

Read our brutally honest guide on how to succeed as a microstock contributor



Canon EOS 200D

Canon's beginner-friendly DSLRs have always been popular, but how good is the company's latest addition? We find out

Hit the streets

We talk to fine-art photographer Tony Sellen about his minimalist monochrome approach to his city shots

Olympus OM-D E-M1 Mark II

Rob Cottle puts Olympus's flagship mirrorless model through its paces photographing puffins on Skomer Island

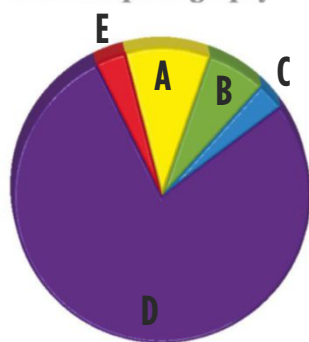
Hello Slow

Relax, recharge, refresh, revitalise, reacquaint
on self-guided walking, cycling and touring holidays in Europe and beyond.
Hello you.

Tuscany, Italy. Photo by Gaz Williams
Inntravel Slow Moments photographic competition
Enter yours at inntravel.co.uk/slow



Inntravel.co.uk
The *Slow Holiday* people



In AP 26 August we asked...

Have you ever hired a camera or rented yours out?

You answered...

A Yes, I have hired lenses	9%
B Yes, I have hired lenses and camera bodies	6%
C Yes, I have hired out my kit	3%
D No: 'Never a hirer or a hire-outer be'	75%
E I didn't even know you could do this	7%

What you said

'I wouldn't hire equipment on the basis that should anything happen to it there would be a huge cost and hassle involved; and hire/lend out my equipment, NO chance!'

'No. Simple no. Not because of any prejudice for or against renting. If I were a professional I'd do it if it made commercial sense. As an amateur I like to have my own cameras.'

'I see little difference between hiring a camera or hiring a car.'

'Hiring equipment from a specialist shop - yes, I'd consider that.'

'Hiring out my own kit to somebody else may be covered by insurance, but we all know how much of a faff making an insurance claim can be. I know how I treat my own equipment and at least if I damage it whilst in use then it's all down to my own carelessness - and I can live with that.'

'I would probably rent a camera body and good telephoto lens if visiting somewhere for wildlife photography.'

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LETTER OF THE WEEK

Lighting the way

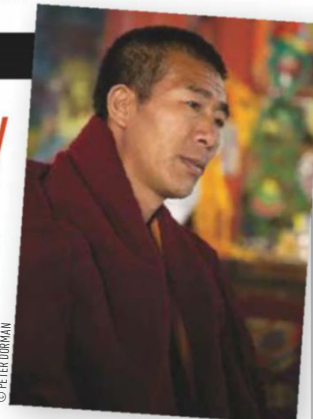
While reading the article *Seeing the light* in AP 5 August, particularly James Abbott's suggestion of using a phone or tablet as a light source, I was reminded of an image I made during a visit to China (see right).

As part of my trip I visited the Songzanlin Monastery near Zhongdian in what the Chinese describe as the 'Tibetan Autonomous Region'. While sitting in the semi-dark of the monastery I started talking to one of the monks and he showed me his prayer book. It was around 6x20cm with the prayers hand-written. Towards the end of our conversation he said that he needed to go to pray and I asked if I could take a photograph of him. He said that I could take 'one' - no photographic pressure, then!

As I pulled out my camera and fiddled with the settings (1/60sec at ISO 4000), I noticed him slipping his prayer book back into his sleeve and pulling out an iPad. I watched as he opened his prayer book stored as a PDF file. He must have seen my look of childish disappointment at which he chuckled and said, 'Have you ever tried to read by the light of a buttermilk lamp?'

Looking at the image later, I realised that while not so romantic, the iPad had provided both a useful soft supplementary light and wonderful catchlights in his eyes.

Peter Dorman, via email



Great image, Peter - a fascinating mix of ancient and modern - Geoff Harris, deputy editor

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Time travel

In his *Viewpoint* (AP 19 August), Nigel Atherton wishes he could take the Wright brothers to Heathrow Airport or take Galileo around Cape Canaveral. Then he wishes he could fetch some AP readers from the 1970s and show them the marvellous cameras we have today. Unlike the Wright brothers and Galileo, there are still a lot of readers from the 1970s alive and kicking today who still read AP, including me.

I am sure if Nigel could bring people back from the dead they would be amazed by today's technology. My first camera was a Kodak Box Camera. Various cameras followed, from 35mm up to DSLRs, along with accessories. The equipment may be better, but I can't say that it made me a better photographer!

At my age I no longer wish to lug a bag of equipment with me or even a mirrorless camera. Like Cliff Richard, I am *Travellin' Light* and all my photography is now

done with a very pocketable Fujifilm XQ1. This camera does all I want and I am continually amazed at its photographic quality. Eric Lewtas, Cornwall

I am also a 1970s photographer, Eric, but like you I have arrived at 2017 via the eighties, nineties and noughties, so the technological advances have been incremental. I was referring to bringing photographers from the 1970s directly to the present, and musing on what they might think of today's cameras compared with their own. Like you, I'm sure they'd be impressed by the quality achievable by pocketable cameras - Nigel Atherton, editor

Tenacious tripod

My travel tripod of 33 years finally gave up the ghost recently. Costing less than £5, with no manufacturer branding, my faithful tripod was the subject of much scorn and horror from fellow photographers due to its lack of features, flimsy structure and belt-and-braces set-up.

The first camera to sit on top of its pan-and-tilt head was my Olympus OM-10 SLR, while the last one was my Canon EOS 5D Mark IV. Various camcorders, my GoPro and a compact camera have also been perched on this tripod. Over the years, it has helped deliver some of my best photographs.

Without doubt, my little tripod was the ugly duckling among a crowd of majestic tripods. However, as I research the new breed of travel tripods to replace my old faithful, many of which are made of carbon fibre, morph into more shapes than a Transformers Autobot and can withstand a nuclear attack (or a strong wind, whichever comes first), they can't beat my old tripod on the one thing I treasured most - its weight. At 600g all in, it was a featherweight. Certainly, such lightness brings its own compromises, but I've worked successfully in some testing conditions and always got the shot.

The hunt is now on for a replacement, and I am still looking. I wonder if they have one in the Victoria & Albert Museum?

Stephen Donoghue, Tyne and Wear

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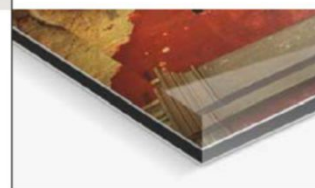


Sven Fennema, LUMAS.COM

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 **WHITE WALL**



Hit the road

You don't have to trek for miles to photograph some of the UK's most spectacular scenery, says **Tracy Calder**. Just hop in the car and drive right up to admire the view

SCOTTISH HIGHLANDS

Glen Coe Mountain Pass

A82

Having been shaped by glaciers and volcanic eruptions, Glen Coe is strikingly dramatic. Unsurprisingly, the location has featured in a number of famous movies, including James Bond's *Skyfall* and the Harry Potter series. There are plenty of stunning views to take in from the road, one of the finest being Buachaille Etive Mor – a 1,022m Munro (a mountain in Scotland over 914m) that resembles a pyramid from one side and offers year-round colour thanks to the vegetation at its base and creeping up its sides. There are plenty of streams and red rocks to use as foreground interest. Other Glen Coe highlights include the Great Moor of Rannoch, which is a huge expanse of boggy ground dotted with rivers, lochans and rocky outcrops. The moor is home to many plants, insects, birds and mammals including curlew, grouse, roe and red deer. There are various places to pull over along the road, but don't park in the passing places.

Parking: Numerous places to pull over, but don't stop in passing places.
Further information: www.visitscotland.com.



NORTH EAST ENGLAND

The Angel of the North

Durham Road, Low Eighton, Gateshead, Tyne and Wear, NE9 7TY

With a wingspan greater than a Boeing 757 and a height that equals a five-storey building, the Angel of the North is seen by more than 90,000 drivers a day on the A1 (not to mention anyone travelling on the East Coast rail network from London to Edinburgh). The sculpture is made of weather-resistant Cor-ten steel, which contains a small amount of copper to encourage an attractive patina on the surface. It was designed by sculptor Antony Gormley, who has public artworks on display across the world. When visiting this site, there are plenty of opportunities for detail shots, such as abstract compositions of sections of metalwork, but some of the best images include the surrounding landscape. The Angel stands on the site of an old pithead, so including this in the frame will add to the visual storytelling. Alternatively, you can provide a sense of scale by including human figures.

Parking: Ample space for cars very close to sculpture.

Further information: www.gateshead.gov.uk (look under Leisure).

The Angel of the
North is seen by
more than 90,000
drivers a day

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Technique UK LANDSCAPES

SOUTH WEST ENGLAND

St Ives to St Just

B3306, Cornwall

St Ives has a picture-postcard harbour, golden sands and subtropical plants, but, if you can tear yourself away, the route to St Just along the B3306 will not disappoint. The first village is Zennor (see below), where a trip to the church of St Senara is a must if you want to know about the mermaid myth. Close by are footpaths leading to coves, but you can also walk the cliff path back to St Ives. Along the road there are numerous places to pull over and savour the coastal views. At Pendeen, take a detour to the lighthouse to see some wonderful sunsets, while just before St Just you can visit Geevor Tin Mine.

Parking: Lots of places to pull over.
Further information: www.drivingforpleasure.co.uk.



© WILLIAM ROBINSON/LAMY STOCK PHOTO

Freshwater Bay is well known for its photogenic rock formations



© ADAM BURTON/LAMY STOCK PHOTO

SOUTHERN ENGLAND

Freshwater Bay

A3055, Freshwater, Isle of Wight, PO40 9QY

Many of you will know that Freshwater Bay was once the home of celebrated Victorian photographer Julia Margaret Cameron, but there are plenty of other reasons to visit this cove at the western edge of the island. For one, the location is celebrated for its photogenic rock formations including Mermaid Rock and Stag Rock (the latter named after a stag that supposedly jumped on to the rock to escape hunters). Just behind Mermaid Rock there is a sea cave that runs several metres into the cliff (it's easy to get cut off by the tide here, so don't attempt to explore the cave without a kayak or experienced guide). The road that runs down to the bay (A3055) provides plenty of photographic fodder, and there are a number of places to pull over and drink in the views. However, one of the best spots to view the bay is from the car park at The Albion Hotel (PO40 9RA).

Parking: Numerous places to pull over, but try The Albion Hotel, PO40 9RA.
Further information: www.visitisleofwight.co.uk.

NORTHERN ENGLAND

Wasdale

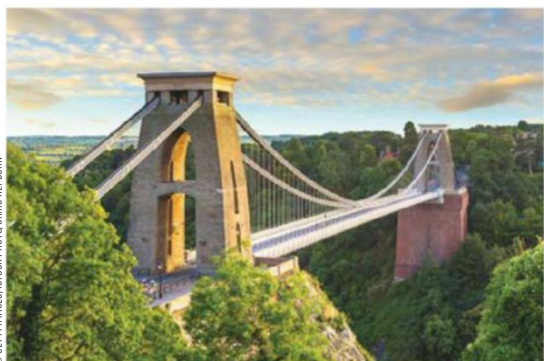
Lake District, Cumbria

The beautiful valley of Wasdale is an embarrassment of riches for landscape photographers. Highlights include Wastwater, the deepest lake in England, which is three miles long and surrounded by mountains that include Scafell Pike, England's highest peak. On the southeast side of the lake banks of scree, some reaching heights of almost 610m, rise above the water. Parking at the Wasdale Head end of the lake will put you in the centre of the action. From here you can take a short walk to shoot St Olaf's Church, nestled among the yew trees, Scafell Pike and its neighbours, and the fast-flowing streams and rivers running into the lake. The car park is a popular base for hill walkers attempting the Three Peaks Challenge, which involves climbing the highest mountains in Scotland (Ben Nevis), Wales (Snowdon) and England (Scafell Pike) in 24 hours.

Parking: Ample space at the Wasdale Head end of the lake.
Further information: www.nationaltrust.org.uk.

Wastwater is the deepest lake in England and is surrounded by lofty peaks





Great views of Clifton Suspension Bridge can be obtained from both sides of the gorge

SOUTH WEST ENGLAND

Clifton Suspension Bridge

Bridge Road, Bristol, BS8 3PA

It took 33 years to complete what the engineer Isambard Kingdom Brunel described as ‘my first love, my darling’ – the Clifton Suspension Bridge. During its construction there were deaths, delays and various acts of daring. Thankfully, Brunel’s motto was *en avant* (forward) or the task may never have been completed. Clifton Suspension Bridge spans the River Avon and the Avon Gorge, a distance of more than 700ft (210m). Oddly, the original design featured Egyptian sphinxes – one at the top of each tower – but this idea was abandoned once building work started. Fantastic views of the bridge can be obtained from Clifton Observatory, but this site does not have dedicated parking. It’s much better to leave the car in nearby Clifton Village and explore the surrounding area by foot. (A lay-by in Leigh Woods contains two two-hour maximum stay spaces for visitors.) Try returning just before sunset to shoot the bridge fully illuminated – the lights are switched off at midnight.

Parking: Clifton Village. You can cross the bridge on foot for free.

Further information: www.cliftonbridge.org.uk.

‘Try returning just before sunset to shoot the bridge illuminated’



The avenue of trees forming The Dark Hedges was planted in the 18th century

NORTHERN IRELAND

The Dark Hedges

Bregagh Road, Stranocum, Ballymoney, Co Antrim, BT53 8TP

This impressive avenue of beech trees was planted in the 18th century by the Stuart family, and lines the entrance to their Georgian estate. More than 150 trees form a natural tunnel where light and shade create myriad opportunities for photography. Viewers of the HBO series *Game of Thrones* will recognise the location as the Kingsroad (the grandest highway in the seven kingdoms). The avenue is said to be haunted by the spectre of a grey lady who makes her way down the road and vanishes when she reaches the last tree. If ghost hunting isn’t your thing, you might like to consider photographing some of the flora and fauna in the area – the trees here are visited by bramblings, while on the ground wood mice can sometimes be seen. Be sure to pack a wideangle lens for grand views and a telephoto to compress perspective.

Parking: Small lay-by for 2-3 cars along Bregagh Road. (Do not park along the verges). Free parking available at nearby Hedges Estate Hotel. **Further information:** www.ccght.org.

NORTH WEST WALES

Barmouth Bridge

Station Approach, Barmouth, Gwynedd, LL42 1LS

The Mawddach Estuary has served many purposes over the years: it was a site for shipbuilding in the 18th century, and has even been used for gold panning. Today, however, the area is now popular with walkers, cyclists and photographers. The Mawddach Trail, a gentle 9.5-mile path, winds along a disused railway on the southern edge of the estuary and offers plenty of views. Most of the estuary is listed as a Site of Special Scientific Interest, and there are two RSPB reserves along the way. If you prefer to stay close to the car then head for Barmouth at the start of the Trail, park up, and train your lens on the iconic railway bridge that crosses the river here.

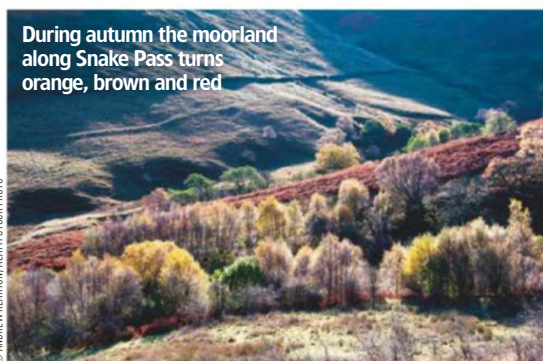
Parking: Ample space available in Barmouth. **Further information:** www.mawddachestuary.co.uk.





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During autumn the moorland along Snake Pass turns orange, brown and red



© ANDREW KEARON/ALAMY STOCK PHOTO

CENTRAL ENGLAND

Snake Pass

A57, Peak District, Derbyshire

In 2009, *Auto Trader* named Snake Pass as one of the best driving roads ever. Despite its name it's just a section of the A57 – in particular, the stretch joining Glossop to the Ladybower Reservoir. During autumn the moorland beside this road is a mix of orange, brown and red, while in late summer the heather adds splashes of purple. Halfway between Glossop and Ashopton is The Snake Pass Inn (S33 OBJ), where horses were once changed and rested. There are plenty of parking spaces, but you can also pull over where it's safe to do so along the road.

Parking: Numerous places to pull over, but try the Snake Pass Inn.

Further information: www.thesnakepassinn.co.uk.

SOUTHERN ENGLAND

Elmley National Nature Reserve

Elmley, Isle of Sheppey, Kent, ME12 3RW

Elmley is a family-run farm and national nature reserve based on an island in the River Thames that covers 3,200 acres. From the car park at Kingshill Farm you can walk along the gravel track to the first of four hides. But you can also treat your approach to the farm, via a two-mile entrance road, as a mini safari, observing barn owls, hares, lapwings, greylag geese and much more. (It's fine to pull over by the side of the road, but you need to stay in your vehicle.) Bring a telephoto lens and beanbag.

Parking: Space at Kingshill Farm and you can stop along Entrance Road.

Further information: www.elmleynaturereserve.co.uk.

SCOTLAND

Quiraing Pass Road

Isle of Skye, Inner Hebrides

The Quiraing is a large landslide in the Trotternish Ridge sporting a series of lumps, bumps and pinnacles. Some of these are so famous that they have been given rather grand titles such as the Needle, the Table and the Prison. On a clear day, if you turn your back on these natural wonders you can enjoy great views of the Outer Hebrides, while on a misty day you can really capture a sense of the menacing nature of the place. The Quiraing Pass Road will give you a fantastic overview of the Ridge. It's a single-track road and has many steep gradients and tight bends. As a consequence, it's not a good idea to attempt it in poor weather or high winds. Don't park in passing places; there are rough parking spots along the road.

Parking: Rough spaces along the road, and more official spots higher up.

Further information: www.visitscotland.com.

SOUTH WALES

Rhossili Bay

Gower Peninsula, Swansea, SA3 1PP

Rhossili Bay is one of the most iconic beaches in Wales. With its three miles of golden sands, *The Independent* described it as 'The supermodel of British beaches.' At low tide you can usually navigate the rocky causeway to Worm's Head, but it's only exposed for a few hours so check the tide times before you head out. The remains of the *Helvetia*, a timber-built Norwegian ship washed ashore in 1887, are often revealed at low tide too. The best place to park is the National Trust car park, before following the beach path for a few hundred metres.

Parking: Ample space at the National Trust car park next to the beach.

Further information: www.nationaltrust.org.uk.

Rhossili has been described as 'The supermodel of British beaches'



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Small ledges provide great foreground interest leading the eye to Bamburgh Castle

NORTH EAST ENGLAND

Bamburgh Castle

Bamburgh, Northumberland, NE69 7DF

Bamburgh Castle rests on a plateau above the beach. Fulmers have been nesting on the ledges of this building for centuries, so bring binoculars if you are visiting during spring and summer. You are also likely to see arctic, sandwich, common and roseate terns, although roseates are rare. When the tide retreats there are plenty of rocky ledges and pools of water offering foreground interest. It's worth taking a Lee Big Stopper (or equivalent) filter to experiment with long exposures too. The castle works well in black & white.

Parking: All-day parking is available at Bamburgh Castle for £2. **Further information:** www.bamburghcastle.com.

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Reader routes

The A82, A83, A85 and A87 are the most obvious choices for Scotland, but I'm going to cast my vote for the lesser-trodden path through Cowal, in particular the A8000 to Otter Ferry then Portavadie and back via Tighnabruaich. There are views at every turn.

Paul Russell

The road up to Cleeve Hill near Cheltenham in Gloucestershire has some very photogenic spots when the weather and light oblige.

Tim Heathfield

Just finishing an Isle of Wight holiday, and the Military Road is amazing. Leaving the Wight Mouse Inn near Blackgang and heading towards Alum Bay. There are a few National Trust car parks with access to the beaches and bays, as well as stunning walking routes along the cliffs.

Stuart Green

The North Coast 500 in Scotland – I'm so lucky to live in such a beautiful country.

Neil Fox

It's hard to beat the A65 as it heads out of Leeds via the Chevin Viewpoint, taking in Ilkley with the Cow and Calf rock formation. It's so scenic that I took that somewhat more roundabout route a few weeks ago on my way over to Hebden Bridge and the deep valley around Mytholmroyd.

Lloyd Spencer

Rannoch Moor through Glencoe, then Ballachulish to Oban. A stunning drive with great photos to be had.

Drewie Maxx

Northern Ireland's Causeway Coastal Route from Larne to Portrush.

Brian Fullerton

The road between Ware and Much Hadham in Hertfordshire.

Mat Horlock

The Moffat scenic drive is the most stunning route I've been on and the A82 in Glencoe.

Justin Laidlaw



You will encounter everything from mountains to rocky shores on the Causeway Coastal Route

© BETTMANN/STOCK PHOTO/DAN SMITH

SOUTHERN ENGLAND

Jurassic Coast Road

B3157, Dorset

The 20-mile stretch of road between Weymouth and Bridport is one of England's finest. The route begins close to Chesil Beach and the Fleet Lagoon – both important areas for wildlife with dunlin, bar-tailed godwit, Brent geese and whimbrel feeding in the mudflats at low tide. It then passes through Abbotsbury, home to the famous swannery. The road then rises sharply offering breathtaking views of the Jurassic Coast and surrounding countryside. The Jurassic Coast is a World Heritage Site and covers more than 95 miles, so slow down and drink it all in.

Parking: Plenty of roadside viewing areas. **Further information:** www.jurassiccoast.org.



Golden Cap lies along the Jurassic Coast

NORTHERN IRELAND

Causeway Coastal Route

Belfast to Londonderry

This absurdly scenic route runs from Belfast to Londonderry, following the coastline most of the way. With more than 120 miles to explore you're sure to encounter everything from mountain slopes to rocky seashores, so it's best to leave at least five days to fill up your memory cards. There are some obvious highlights along the way, including the Giant's Causeway, Rathlin Island (for a detour) and Dunluce Castle. With such diverse subject matter it's advisable to pack everything from a wideangle to a telephoto lens, but check that you are adequately insured as there will be plenty of occasions when you will want to leave excess gear in the car. If you have time on your hands, consider taking one of the scenic routes that loop off the main track – a trip to the nine Glens of Antrim with their sandy beaches, glacial valleys and high cliffs is particularly recommended.

Parking: Plenty of places to pull over along the route. **Further information:** www.causewaycoastalroute.com.



From the top of the cliffs the full sweep of Horseshoe Bend can be seen

NORTHERN ENGLAND

Kirkstone Pass

A592, Lake District, Cumbria

Dry-stone walls, windswept trees and sweeping hills abound in this 11-mile stretch connecting Ambleside to Patterdale in the Lake District. Close to the summit (459m above sea level) stands the Kirkstone Pass Inn, the third-highest public house in England. The Inn can be used as a base from which to ascend Red Screes, a 776m fell that rewards your efforts with panoramic views from the summit. This is a place of big skies and big hills, so bring a wideangle lens and polariser. Places to pull over can be few and far between on the Pass, but a large car park next to the Inn provides ample space.

Parking: Ample space at Kirkstone Pass Inn, LA22 9LQ.

Further information: www.kirkstonepassinn.com.

SOUTH WEST ENGLAND

Cheddar Gorge

The Cliffs, Cheddar, Somerset, BS27 3QF

Cheddar Gorge offers a mix of vertigo-inducing cliffs and caves full of stalactites and stalagmites. The gorge is 400ft (120m) deep and three miles long, making it England's largest. Above ground, you may see some of the area's wildlife, including great crested newts, dormice and greater horseshoe bats. Meanwhile, underground, Gough's Cave offers cathedral-like caverns, natural spires and photogenic rock formations. Parking is available close to Gough's Cave, but if you want to obtain great views of the famous Horseshoe Bend there is a worn patch by the side of the road where people tend to pull over – just be aware that landslides are possible.

Parking: There are 300 spaces close to Gough's Cave, £5 a day. **Further information:** www.cheddargorge.co.uk.

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- John Swannell

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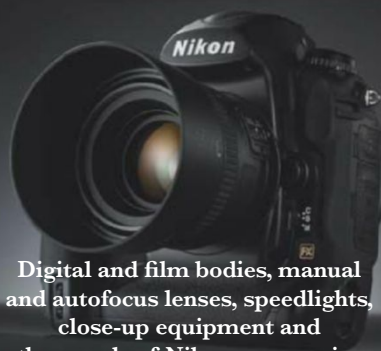
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35mm f/2.5 W-Nikkor lens: Optical construction: 6 elements in 4 groups (including protective glass plate) Picture angle: 62° on land, 46° 30' underwater; Minimum distance: 0.8m; Aperture scale: f/2.5 to f/22; Filter thread: 58mm; Weight: 160g c/w case. • Price - £1000.00.



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Street life

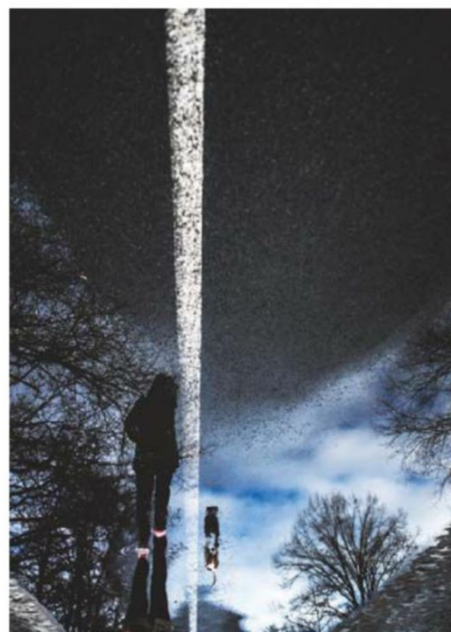
This year's EISA Maestro competition focused on street photography. We take a look at the top three winners, including one from our own shores



ALL PICTURES THESE PAGES © MARTIN SCHUBERT
Six years ago, the European Imaging and Sound Association (EISA), launched its own competition that was open to both amateur and semi-professional photographers. Called EISA Maestro, the competition revolves around a different theme each year, such as 'water' and

'transport'. The theme for 2017-18 was that ever-popular genre, street photography. The winning entries from each of the 14 participating EISA countries were judged together in June and the final winners will receive their awards at the EISA Gala in Berlin, Germany, in September.

The overall winner, who this year is Martin Schubert from the Czech Republic, will take home a cash prize of €1,500 and the EISA Photo Maestro 2017 Trophy. In second place is Tony Sellen from the UK, who takes home €1,000 and a trophy, while in third place is Rogowski from Poland who wins €750 and a trophy. Not only that, but each of the winners has their images featured in each of the 14 EISA photography magazines in Europe. To learn more, visit www.eisa.eu/maestro





LOOKING back through the history of street photography, you could be forgiven for thinking that the one true law is to shoot only in black & white. While black & white street images have their own atmospheric appeal (as we'll see on the next spread), it can often mean that people end up creating images that, truth be told, we've seen a hundred times before. The UK-based street photographer Nick Turpin has always maintained that street photography should be shot in colour. Street images are documents of the real world – they're captured as seen. We see in colour, therefore our recordings of the street should be in colour. That's why it's always a pleasure to see colour street photography, as in this case from the EISA Maestro 2017-18 winner Martin Schubert from the Czech Republic.

What's particularly interesting is that Martin describes his street photography as a kind of visual diary. You definitely get a sense of that looking through the images. Each picture feels like a sliver of time, a brief snapshot of Martin's journey throughout the day. There's an aesthetic inconsistency that runs throughout the project. Martin records reflections, portraits, silhouettes and humorous juxtapositions. Usually, this would be jarring, but here it works.

While each image is strong, there are a couple of images in here where you are rewarded with repeated viewing. The neon-drenched night-time scene is particularly beautiful. You can almost feel the chill on your neck and smell the rain, and maybe you can even hear the faint sound of music bleeding into the air. That's just about the best compliment you can pay to street photography. When you are able to create images that carry you off to another place, you've succeeded.



1st Martin Schubert Czech Republic



'My main passions in life are photography, travel, museums and culture,' says Martin. 'I first took up photography six years ago and I've been shooting

constantly ever since. I find it impossible to put my camera down and it's been like that since day one of laying my hands on my first camera. Photography has become my life, my diary and my drug. My main interests in my own work are street photography and portraits, many of which are inspired by the classic images of both painting and photography.'





2nd Tony Sellen UK



Tony has always had a real passion for travelling. After returning from so many trips throughout his life, he thought it would be nice to have his memories recorded in photographic form. He bought himself a DSLR and started learning about how to best use its various features and functions. Since then, he's carried his camera everywhere he goes. 'Photography makes me travel more in order to find new locations and scenes that capture the imagination,' says Tony. 'It also takes me back to places I've already been, to see if I can create something different from before. Photography, for me, is showing something in your own unique and subjective way.' See next week's issue for our interview with Tony, and for more of his work visit www.facebook.com/londonfineartphotography.





AS WE saw in the previous set of images from Martin, it can be refreshing to see colourful and vibrant street photography. However, sometimes a photographer is able to take the tried-and-tested method of shooting in black & white and elevate it through a brilliant handling of location, light and atmosphere. One of the best recent examples we've seen in the genre is by the UK-based photographer Tony Sellen, who utilises the dynamic and graphically attractive city of London to create images that draw the viewer into a world that is somehow both familiar and alien.

One of the ways in which street photographers can fall down is in the fact that cities can, understandably, be a little overwhelming in their visual complexity. It can often be the case that images are full to

bursting point with shapes, lines, people and tones. However, what we find in Tony's images is that he has a good eye for focusing on the most graphic locations.

Simplicity is the key. It's not quite minimalist, but Tony's visual style is certainly approaching that end of the scale. This is further emphasised by the removal of colour. It helps to break the scene down even further and focus our attention on the most important element – the interplay between light and form. It's a thoroughly atmospheric set and it's a pleasure to look through his images.

Perhaps most importantly, Tony's images are accessible. He shows that even the most everyday scenes can lead to street images that are captivating and artistic. You just have to keep your eyes peeled and your mind open..





3rd Rogowski Poland



'I have been shooting photography for more than ten years now, and I particularly enjoy capturing street, architecture and building interiors through my images,' says Rogowski. 'I try to take pictures whenever I can,

especially when I'm visiting vibrant cities and seeing the people who live there.

'This set of images was taken during several trips to a number of Polish cities. The scenes contained within it are all candid moments that, for just a fraction of a second, became stories without the subject's knowledge.'



WHILE much street photography can be defined by the business of its scenes (think of the work of Alex Webb or Richard Sandler), what we find in Rogowski's set of photographs is something at the other end of the scale (cyclist image aside). They're not silent exactly; however, there is something rather quieter about them compared with the other winners this year. It could simply be a case of the fact that they are all shot in trusty black & white. But it seems more to do with location. Rogowski's images were shot around a variety of Polish cities. The locations are often quiet streets and the subjects are in their autumn and winter years.

Of the images here, the one that absolutely stands out is the panda in the snow. It's a truly surreal – and perhaps melancholic – image. Who is this person dressed in a panda outfit? We can presume some kind of street

performer, the kind you'll see on London's South Bank or in New York's Times Square, perhaps. They look defeated, beaten down by life. There's something tragic about the whole scene. In another image we see a nun seemingly pursued by a shadowy devil, perhaps looking to tempt her with the tasty meal he holds before him.

But perhaps the most accomplished image is the one in which we see the silhouette of an old woman dwarfed by a large advertising billboard (see middle of facing page). You may note that the outfit worn by the model matches the pattern on the old woman's dress and headscarf. I'm not sure what the foreground subject is doing. She seems to be holding out some kind of receptacle. Perhaps she's begging. It's ambiguities like this that make this portfolio of images such a success. It's always fun to ask questions about images and create little stories.



James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Lightroom tips

Discover hidden tools

James Paterson reveals a host of obscure techniques and out-of-the-way tools to enhance your images and improve your Lightroom workflow

2 Speed up sorting

This little-known gem is found under Photo>Auto-Advance. When sorting images in the Library Module, upon setting a rating – using pick (P), unpick (U) or rate (1-5) – Lightroom will advance to the next image, rather than waiting for you to use the arrow keys to move on. Caps-Lock also enables/disables the feature.

3 Lose the lag

Image lag can be a problem. If you find that Lightroom takes a few seconds to bring up a full-screen image the issue might be with your display, as it takes extra processing power to draw to a high-resolution screen. Try reducing the window size, or set your view to 1:2 or 1:3 instead.

ALL PICTURES © JAMES PATERSON

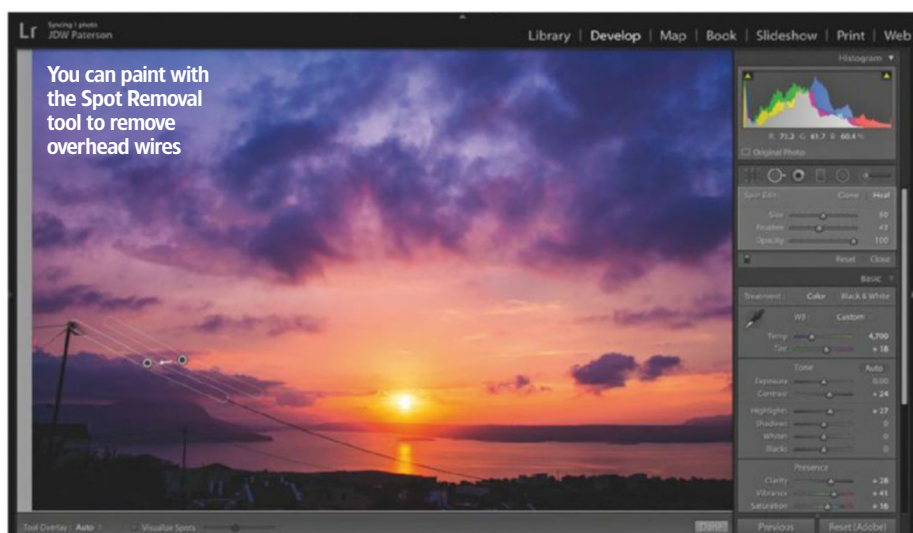
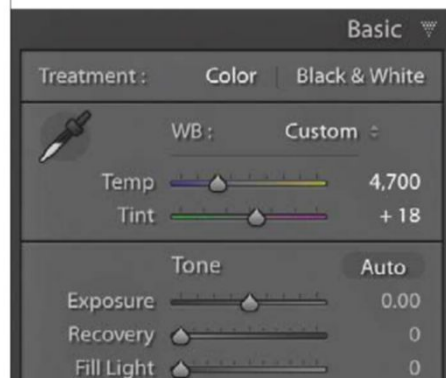


5 Increase your cache size

If you notice a fall off in running speed, it might be because Lightroom's cache size is too small. The cache stores data that can speed up initial image processing. To increase the size of the cache go to Preferences>File Handling and set it to 20GB or more – but make sure you have the disk space.

6 Use older sliders

The Process Version setting within the Develop Module's Camera Calibration panel lets you revert back to older Lightroom controls. If you set it to '2010' the Basic Panel changes to the older 'Fill Light' and 'Recovery' sliders which are far more potent than the Shadows and Highlights sliders that replaced them.



4 Straight-line healing

The Spot Removal tool lets you remove marks and spots, and you can also paint with it to clear up scratches or lines. If you click on one end of a line, hold Shift and click on

the other end, you can heal the whole line in one go – great for removing overhead wires in landscapes. The same technique works with the Adjustment Brush too.

1 Auto-fix whites and blacks

Shift-clicking any tonal setting's name within the Develop Module's Basic Panel will apply an auto-correction for that specific setting. So, for example, you can auto-correct Temperature and Tint independently of one another, or auto-set the whites and blacks to ensure a tonally rich image.



7 Get smart

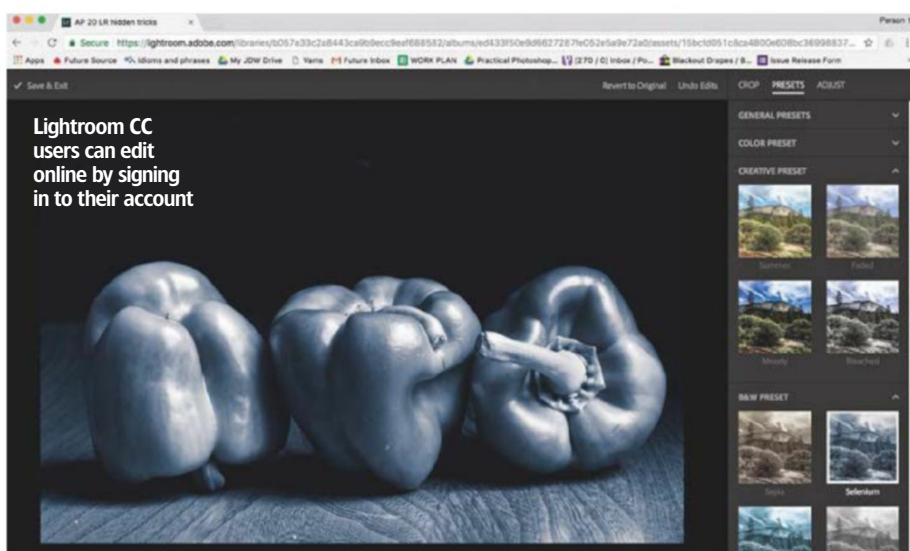
Underused and highly useful, you can create Smart Collections by clicking the Collection Panel's plus icon. They let you search and group photos based on the metadata held within. For example, you could collect together all photos taken within a date range, or with a high ISO, or rated five stars.

8 Clever grads

When loaded with negative exposure, the Graduated Filter tool can work wonders over a sky. However, any objects that jut into the sky will also be darkened. To fix this simply increase Shadows in the tools tonal settings. This will counteract the darkening effect over the land but leave the sky (mainly highlights) unaffected.



Increase Shadows in the Graduated Filter tool



9 Edit on the web

Lightroom CC users can edit photos from any computer with an internet connection. First, you need to sync the photos in with your usual Lightroom desktop (check the sync box next to any Collection to do so). Then go to lightroom.adobe.com and sign in to your CC account to start editing.

10 Tone your videos

The Develop Module doesn't support video, but here's a workaround. Import your video, go to the Library Module and use the Capture Frame button below the video clip. Take this frame into the Develop Module and tone it, then save a preset. Then use the Quick Develop panel in the Library Module to apply the same preset to the video.



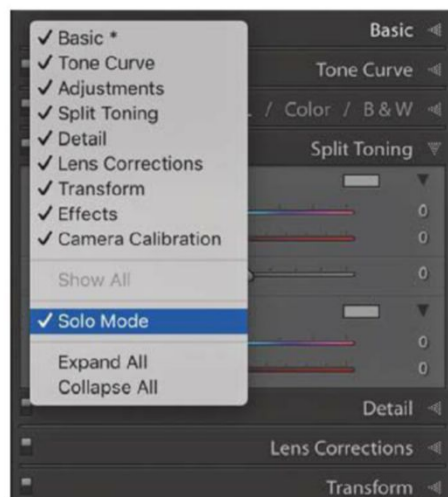
The Radial Filter is better for vignettes than the Post Crop vignette tool

11 Better vignettes

The Radial Filter is better for vignettes than the 'Post Crop vignette' tool, as it gives you more control over the darkening of corners. Rather than trying to position the circular area by hand, simply hold Cmd/Ctrl and double-click over the image to snap the circle to the edges of the frame.

12 Brush your grads

One of the great strengths of the Graduated and Radial Filter tools is the brush option found in the settings to the right, which lets you add or subtract to the effect created by either filter. Enable the brush and hit O to toggle a mask overlay on so you can see where to paint.



13 Super Solo Mode

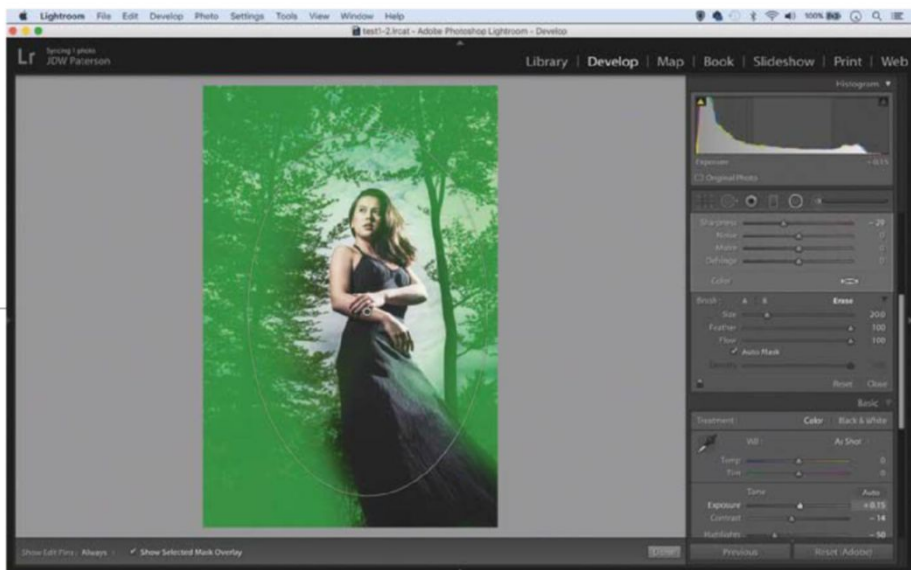
This is a huge timesaver – scrolling down the panels to the right of the Develop Module takes valuable seconds, so instead enable Solo Mode by right-clicking over any panel name. Once turned on, each panel will automatically collapse once another is opened, keeping the interface tidy and accessible.

14 Hide the Modules

The list of modules at the top of the Lightroom interface takes up valuable screen space. You can minimise it by clicking the arrow, then use keyboard shortcuts to switch between modules – use G for Library grid view, E for Library Loupe view and D for Develop Module.

15 Order of edits

Adobe lists a 'correct' order for edits that will optimise performance: first carry out spot healing, then do any lens corrections that are necessary. Next, perform global tonal adjustments such as exposure and contrast (this can also be done at the start if you like). Finally, apply sharpening and noise reductions.



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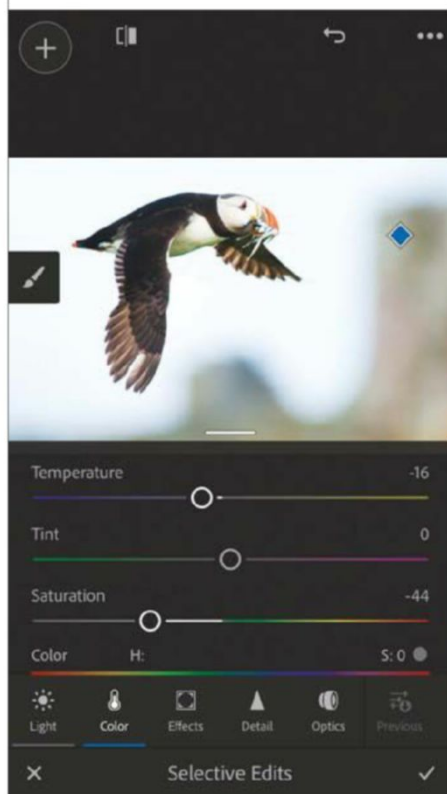


16 Useful plug-ins

Why not try Lightroom plug-ins? One of our favourite free plug-ins is the Google Nik collection (available online from www.google.com/nikcollection/) that includes Analog Efex Pro and Silver Efex Pro. Another gem is LRTimelapse, which lets you create gradual tonal adjustments to an all-raw sequence of photos – essential when making day-to-night or night-to-day timelapses.

17 Improved Mobile tools

If you've not used Lightroom Mobile before, then now is the time to give it a go. The latest updates include a new Selective Brush that lets you paint tonal changes in a similar way to the Adjustment Brush in Lightroom Desktop. Along with updates to the sharpening tools, it's a real game-changer.



Lightroom Mobile is a game-changer

18 Precision painting

This underused setting transforms your Adjustment Brush into a powerful, precise selective tool by seeking out edge details as you paint. Turn it on and off in the Brush settings, or with A. Auto-mask is also available in the Graduated Filter and Radial Filter's Brush options, so you can erase part of an adjustment with precision.

Turn your Adjustment brush into a precise tool



19 Spray-paint keywords

The little-used but highly useful spray-can tool is available in the Library Module's grid view (G). It lets you 'spray' settings, presets or keywords over a grid of photos. The tool sits below the grid. Simply grab it, use the settings beside to choose metadata, then start spraying.

20 Add textures

The Print Module lets you place an 'Identity Plate' over an image. It's primarily designed to let you add a brand name or logo, but you can drop any PNG (a file type that allows transparency) on top of your image, so you can add textures and borders as if layering them in Photoshop.

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Rebecca Ashworth, Northumberland



Rebecca has owned dogs and a camera for as long as she can remember, so it made perfect sense to combine both passions. She currently owns three working cocker spaniels and a collie cross, and competes in agility events around the country. She has trained with some of the top agility handlers and teaches more than 100 dogs a week. Just over ten years ago, Rebecca got her first DSLR, a Canon EOS 400D. She now uses a Nikon D4S to photograph all breeds of dogs and hopes to be a professional dog photographer in the future.

Cheeky chap

1 Rebecca has done well to capture the power, speed and personality of the dog in this action shot, which was taken for a client Nikon D4S, 70-200mm, 1/3,200sec at f/2.8, ISO 320

That smile

2 This shot presented Rebecca with a number of challenges, as dark-coloured dogs are never easy to expose for, especially when the weather is changing. However, despite this she captured a beautiful portrait Nikon D4S, 70-200mm, 1/4,000sec at f/2.8, ISO 500



Sea dog

3 To capture this action shot, Rebecca had to stand knee-deep in the North Sea while the owner threw a toy over her head so she could capture this fantastic image Nikon D4S, 70-200mm, 1/4,000sec at f/2.8, ISO 250





Manfrotto The Reader Portfolio

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YOUR PICTURES IN PRINT

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Need for speed

4 Rebecca wanted to capture the speed and energy of this working cocker spaniel. The aim was to get all four paws off the ground. With a little panning required, this is tricky to get pin-sharp and Rebecca has nailed it
Nikon D4S,
70-200mm,
1/5,000sec at
f/2.8, ISO 640

Autumn leaves

5 This is a beautiful autumn portrait, which came with some challenges. The leaves were on the turn and the sun wasn't quite strong enough to light the dog, so a sunlight action was added in post-production
Nikon D4S,
70-200mm,
1/1,600sec at
f/2.8, ISO 1250



When Harry Met...

Martin Parr

What happened when **Harry Borden** met the man who changed the face of British documentary photography?

I first saw Martin Parr's work in 1986, when I was in my late teens and a student at Plymouth College of Art & Design. I wasn't particularly diligent about attending exhibitions, but a selection of photos from his series *The Last Resort* was on display at the local arts centre. At that time, most documentary work was shot in black & white on 35mm cameras using natural light, but these were bright, colourful, medium-format pictures shot with fill-in flash. They represented a seismic change in the genre.

I was blown away by the pictures and I think the series still stands up as an important body of work. I've been a fan of Parr's work ever since.

Thirty years later, in January 2016, I was given the

opportunity to shoot a portrait of him. The commission came out of the blue from *The Independent*. I was offered next to nothing to do the shoot, but I really wanted to meet him. I asked my assistant, Amy Romer, to join me. I said I didn't have much of a budget, but she said she wanted to do it for the same reason I did.

I went to see him at his home in Clifton, Bristol. I find that shooting a portrait of a photographer, particularly one I admire, is a little different from shooting anyone else. Naturally, I wanted him to like me, and both Amy and I were hanging on his every word. However, he's very business-like and clipped in his manner, and I took his reserve to be impatience, so was feeling quite nervous at first.

I was faffing around, a bit

like a mosquito buzzing around him, but gradually found my feet and started to build momentum as I photographed him in different rooms around the house. Everything was shot on my Canon EOS 5D Mark III, using natural daylight.

I always try to get as many images as I can when I'm shooting a portrait; I'm pacing up and down like a caged tiger beforehand, then when I start I'm straight into it. Afterwards I'm exhilarated, because it's nice to have a variety of images that reflect the relationship I had with that person.

The main picture shown here was taken at the beginning of the shoot. Parr was sitting on a sofa in a kind of lean-to attached to the back of the house. I took a few shots inside before stepping outside, shooting through the glass and incorporating the reflections. I only shot a couple of frames. The reason his expression was quite wary was that he was probably wondering what on earth I was doing.

Usually, getting the shoot under way assuages my nervousness because I can look at the back of the camera, see I've got something good and move on to the next location. But when I saw this picture, it wasn't one that calmed me. It was difficult to balance the exposure for Parr while retaining detail in the reflections, so I'd deliberately underexposed.

It was only when I got home and looked at it on my computer screen, that I thought it looked interesting. After I'd worked on it in

'Shooting through the window gives the image a slightly voyeuristic element'

This was taken near the beginning of the shoot but I thought it was interesting only after I got home

Parr with his wife Susie. Parr is an imposing figure and the steep hill accentuates this





Photoshop to bring out the shadow detail, I was pleased with it. Shooting through the window gives it a slightly voyeuristic element and implies the sitter is not fully consenting. That's where the picture's energy comes from.

I had the run of Parr's house and he did everything I asked of him. His wife, Susie, kindly made us some coffee and got on with other things while we did the shoot. At the end, I suggested I could do a portrait of them together and we walked a little way down the street, where I photographed them on a steep hill. Using that hill worked quite well, as it accentuated Parr's physical stature. Asking them to lean together and support each other was also symbolic, because no man is an island.

During the shoot, I asked if I could buy one of his prints from the Last Resort series and we hammered out a deal. I was in touch with him a few times after that and sent him a copy of my book, *Survivor*. He later reviewed it as his book of the week on the Photo-Eye website, which I didn't expect. He was flattering about my portraits and said they were 'very telling'. As he's someone who's very measured and chooses his words carefully, I was pleased with the compliment.

The Independent was one of the first papers I'd worked for when I started out as a freelance, because the editors liked to give younger photographers their first break. So it was poignant that for my last shoot before it became a web-only publication it enabled me to meet and photograph one of my heroes.

As told to David Clark



Harry Borden



UK portrait photographer Harry Borden has won prizes at the World Press Photo awards (1997 and 1999), and in 2014

he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds more than 100 of his images. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, is available now.

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IT'S A shame to buy the best camera body and lens you can afford and then lug it around in a tatty rucksack or courier bag. Far better to keep your precious equipment in a beautifully made, bespoke leather bag, such as those made by Gillis London (www.camerabags.gillislondon.com). And here's your chance to win one for free, as we've teamed up with Gillis London to offer three of the company's superb camera bags, worth a total of £760!

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First prize

Gillis London Rucksack

WORTH
£325

- Vintage leather with padded adjustable shoulder straps and bespoke hardware.
- Two interchangeable quilted detachable trays, each with flexible quilted dividers.
- Top opening with strong zipper and two metal pullers.
- Inside open pockets allow more storage and the front zipped pocket is perfect for laptops or documents.
- Accommodates a pro DSLR with pro telephoto zoom lens attached, or up to three lenses, flashgun, smartphone, tablet, batteries and personal items.

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All you have to do to be in with a chance of winning one of these high-quality camera bags is simply visit www.amateurphotographer.co.uk/gillis and answer the question below:

Q Gillis London's camera bags are called 'Trafalgar.' In which major European war was the Battle of Trafalgar?

A First World War **B** Crimean War **C** Napoleonic Wars

The first, second and third-prize winners will be drawn at random from the correct entries received after the closing date. Full terms and conditions can be found on the AP website at www.amateurphotographer.co.uk.

The closing date is 7 October 2017



Second prize

Gillis London Messenger Bag

- Vintage leather with sturdy padded adjustable shoulder straps and bespoke metal fittings.
- Quilted detachable tray with Velcro walls.
- Top zipped opening allows for easy access to items in the tray. Back zipped pocket accommodates a 13" laptop.
- Padded bridge for compact tripod.
- Bag fits mirrorless camera, zoom lens, two lenses, smartphone, media cards and personal items.

WORTH
£275



Third prize

Gillis London Compact Bag

- Vintage leather handcrafted with strong bespoke retro look metal fittings.
- Inside walls lined with Velcro with flexible dividers to protect kit.
- Zipped and open internal pockets.
- Adjustable leather shoulder strap.
- Further front open pocket and back zipped pocket.
- Accommodates mirrorless camera with standard lens; two compact lenses, filters, memory card, iPad Mini.

WORTH
£160

For your chance to win visit www.amateurphotographer.co.uk/gillis

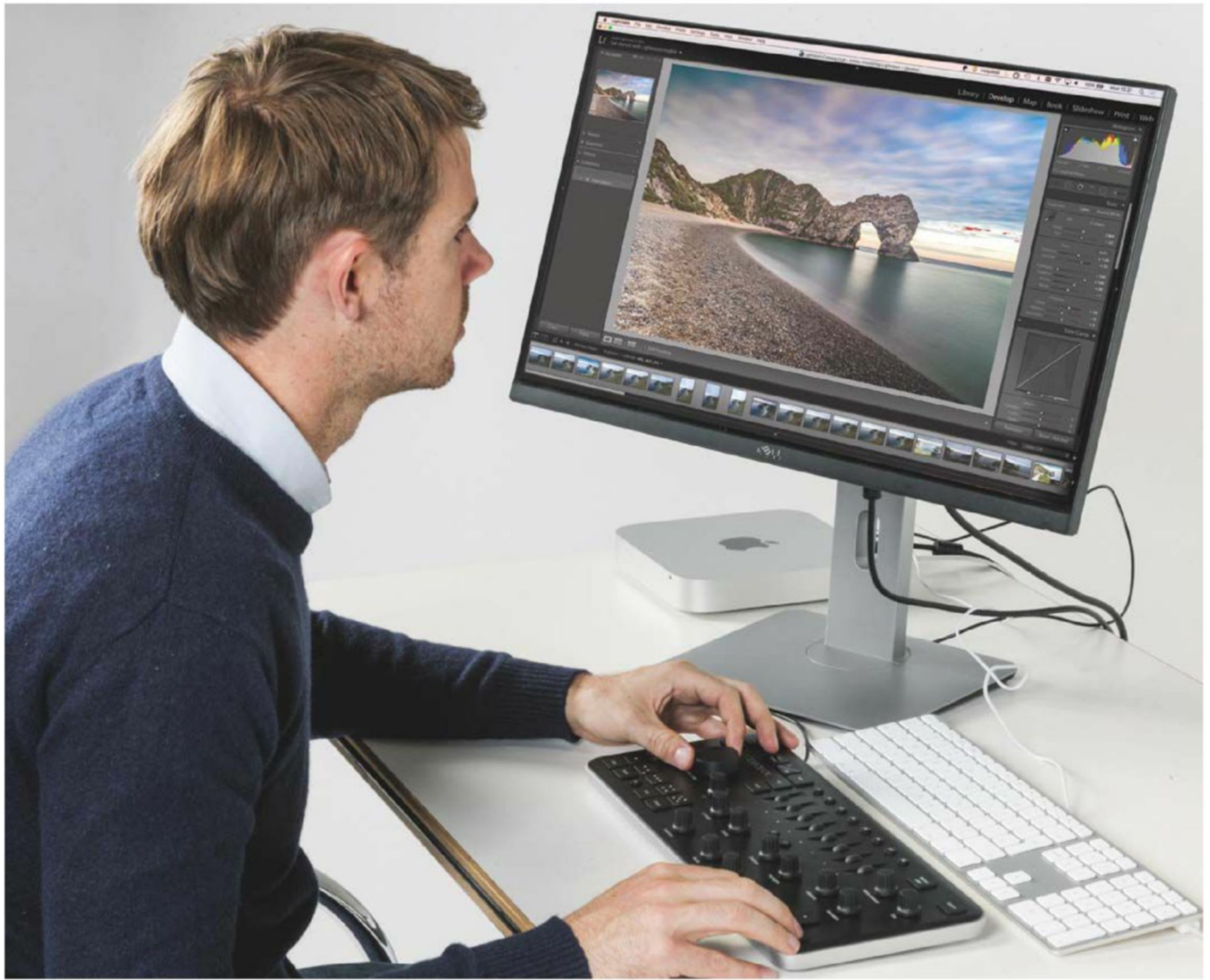


Photo-editing consoles

If you'd like to speed up your Lightroom workflow, a photo-editing console can be the answer. **Michael Topham** looks at the options

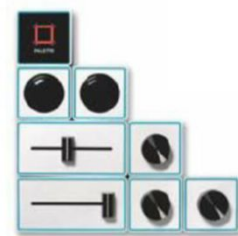
There are a number of tools that photographers can use to save time when processing images. Keyboard shortcuts and a graphics tablet are a couple of examples that spring to mind. Another tool that some photographers swear by for improving the speed of their

workflow is a photo-editing console. If you're unfamiliar with this accessory and haven't used one before, it's a device, usually made up of buttons, sliders and dials, that allows you to take precise control of various functions in your editing software. The idea is that it saves time navigating sliders and scroll bars with a mouse, and,

with some practice and perseverance, offers a more intuitive way of working on images.

Loupedeck and Palette Gear are two new editing consoles to hit the market recently. Both are aimed at users who'd like a more engaging editing experience, while saving the time and effort that's involved with more conventional editing

methods. To understand which editing console makes the better choice and whether they're as useful for the hobbyist as they are for professionals, I have tested both. Over the next few pages I'll reveal what they're like to use and comment on their performance, before revealing the better of the two in my verdict.



Editing consoles are designed to sit on your desk and they can be positioned where you find them most comfortable





Placing the Loupedeck in front of the keyboard allows you to access keyboard shortcuts quickly

Loupedeck

● £335 ● www.loupedeck.com

Loupedeck is an editing console designed for photographers who'd like to make light work of tweaking their photographs in Adobe Lightroom. It's targeted not only at professional photographers, but also at hobbyists and amateurs.

At a glance

- Compatible with PC and Mac
- Customisable preset buttons
- Requires Adobe Lightroom 6 or later
- USB 2.0
- 40x15x4cm

Features

The Loupedeck was created off the back of a successful Indiegogo crowdfunding campaign, where more than 1,400 backers pledged €366,361 to bring the project to life. It's fundamentally a rectangular board that's around the same length as an average keyboard, and features a plethora of buttons and dials that are used to take control of important Lightroom functions.

Working from left to right, you'll find the undo/redo buttons at the top left, with a brush button below

that's used to toggle between the adjustment brush and general settings in the develop module. To the right of this is a circular rotate/crop wheel with star-rating buttons beneath to select favourites from a batch. It's worth pointing out that there's no dedicated button to remove a rating, so if you assign a five-star rating you'll need to use the five-star button again to remove it. If you prefer to filter your favourite images from a batch based on colour, there's the option to toggle between star ratings and colour ratings. Under these rating buttons, you get copy and paste buttons to reapply identical settings to another image, which includes any localised adjustments.

The circular customisable Fn button works in tandem with the custom C1 dial and C2/C3 buttons. When depressed, it performs the secondary functions the C1 dial and C2/C3 buttons are assigned to. In the centre of the board towards the bottom are two rows of dials to control frequently used Lightroom sliders such as exposure, contrast, shadows, highlights and clarity. Above these are eight vertical scroll wheels that can tweak the hue, saturation and luminance of colour in an image. These are separate from the eight programmable preset buttons

positioned above that apply user or ready-made presets.

Elsewhere, there are two zoom buttons that can be used to inspect an image at 100%, and there's a useful convert-to-black-and-white button, too. On the far right you'll find a further four dials to tweak white balance, tint, vibrance and saturation settings.

In addition to all the controls mentioned above, there is a before/after button to compare an edited image with the original, as well as directional buttons that are useful for quickly navigating images in the grid and loupe views within the library module.

Build and design

There are no fewer than 36 buttons and 21 dials across the surface of the deck. Although it may seem a little overwhelming at first, you'll find the controls are well laid out and don't feel too cramped. The most frequently used buttons and dials are prioritised to the bottom.

The shallow angle at which the Loupedeck lies on the desk makes it comfortable to operate either single-handedly, or with your left hand occupying the left side of the board and your right hand controlling the buttons and dials on the right. While the deck is mostly made of plastic, it's finished to a high standard and has rubber feet on its underside to prevent it sliding on smooth surfaces.



The layout of the Loupedeck showing all the buttons, dials and knobs. The Hue, Sat and Lum buttons feature small white LEDs alongside

‘Although it may seem a little overwhelming at first, you’ll find the controls are well laid out and don’t feel too cramped’

The purpose of each button and dial is clearly marked, and the printing is permanent so you don’t need to worry about regular button presses wearing away the labelling quickly.

Beside the hue, saturation and luminance buttons are white LEDs that show the board is powered, as well as offering a visual reference as to which setting is selected. This is helpful in use, but I would have also liked to see an LED added alongside the brush button to clearly indicate when it’s selected and when it’s not.

Dimples on the rating buttons would be another idea that could help users find the rating button they want without pulling their eyes away from the screen.

As for the dials, they’re all nicely finished in rubber and offer a very satisfying feel when they’re turned. Compared to all the other adjustment dials that offer extremely precise control of the Lightroom sliders, the rotate/crop wheel rotates images by 0.40° with the smallest possible turn. To take finer control of rotating an image, I found myself depressing the rotate/crop

wheel to first enter crop overlay mode, before using the cursor to rotate/crop in the usual way.

Performance

Just as with learning how to type without looking at the keyboard, the ultimate goal is to be able to navigate the Loupedeck without taking your eyes off the screen. It took a few days of regular use to become confident using it. However, after a week I was able to operate it instinctively and more quickly than I was able to edit using my graphics tablet alone. It’s important to point out that the Loupedeck doesn’t make your cursor or graphics tablet redundant – you’ll still need to use these to apply localised adjustments and to access other settings for which there are no specific buttons or dials on the Loupedeck.

The way in which you can tweak adjustment sliders simultaneously, such as dialling in more exposure at the same time as increasing the contrast or clarity, is just one of the perks of using the Loupedeck. Users will also appreciate that dials can be depressed to reset a setting to its default value, and the way they synchronise with the scroll bar and the various tabs you get on the far right of Lightroom’s interface.

As an example, let’s say I tweaked a few sliders in the basic tab, then wanted to apply some noise reduction. Doing so with the cursor would require the scroll bar to be moved down. However, the Loupedeck is intuitive enough to do this for you as soon as control of a different setting is taken. What this means is that you always get to view the level of adjustment you’re making without the hassle of manually scrolling up and down through the various tabs. What’s more, if an adjustment is made in a tab that’s closed, Loupedeck will automatically open the tab and display it.

The speed and response of tweaking dials and hitting buttons also happens in real time, meaning your workflow isn’t



The USB cable can be arranged so it comes out at the top or the side of the console

disrupted by any unwelcome lag.

There are areas for improvement – a couple more customisable buttons and dials wouldn’t have gone amiss and an LED alongside the brush button would have been a useful visual aid, but on the whole the Loupedeck does what it’s set out to do very well. I’m sure there will be some who would have liked the option to connect the Loupedeck to a computer without wires for times when they’re working on the move. However, this would necessitate a rechargeable battery and wireless accessory kit rather like that used by Wacom tablets, which would have made it more expensive.

Splashing out over £300 for the

Loupedeck is likely to be more than what most amateurs who just dabble in Lightroom will be prepared to pay. However, for those who use Lightroom on an almost daily basis, the price is much better justified for the amount of time it saves. It doesn’t replace a keyboard, mouse or graphics tablet outright, but when it’s used alongside these other devices in the correct way, you’ll start to wonder how you ever worked without it.

If you’d class yourself as a serious Lightroom user and are conscious of the time it takes to edit images, adding the Loupedeck to your desk makes a very worthwhile and well-justified purchase.

AP

CUSTOMISING THE CONSOLE



Customising the console is quick and easy in the Loupedeck software

The Loupedeck has only one customisable dial and two customisable buttons, so you’ll want to think carefully about what you’re going to set these to at the start. The C1 dial can be customised to any one of six options that comprise vignette, noise reduction, dehaze, sharpness, vertical transform or horizontal transform. You also get the option to set up a secondary control (from the same six options above), which is performed by holding the Fn button at the same time as turning the C1 dial.

The C2/C3 buttons can be set up to one of eight settings. You can toggle between the library/develop module, open a browser, open the configuration window, cycle info display, show clipping or toggle between the spot removal, graduated filter and radial filter tools. Like the C1 dial, the C1/C2 buttons can also be set up to perform secondary controls in combination with the Fn button. As for the P1-P8 buttons, these can also be customised from the software, but only to apply Lightroom or user presets.



Palette Gear

£330 • www.palettegear.com

At a glance

- Compatible with PC and Mac
- Set custom profiles and LED colour
- Modular system
- USB 2.0
- Made from anodised aluminium

The Palette Gear is a tool designed to offer editing control over a variety of software applications. The kit comprises several modules that can be arranged to tweak various settings, speeding up the time it takes to make edits over using a traditional keyboard and mouse.

Features

Opening the box immediately reveals we're looking at something quite different to the Loupedeck. Instead of arranging sliders, buttons and dials across a board, the Palette Gear is made up of individual modules that snap together by strong magnets.

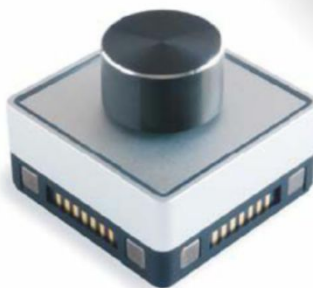
The number of modules you get depends on the kit you choose. The most basic kit for beginners comes with one core, two buttons, one dial and one slider, whereas the Expert kit that was supplied for this review features one core, two buttons, three dials and two sliders. The so-called 'core' describes the small square module that plugs into the computer via USB. The other modules attach to this to build your console.

First, you need to download the PaletteApp (Version 2) software, which doesn't take long but it does take some time to comprehend. Having so few button, dial and slider controls might seem slightly strange given the vast control offered by editing programs such

as Lightroom and Photoshop, but this is where creating multiple profiles and palette profile switching come in. By assigning one of the button modules to skip to the next profile, it's possible to move through different profiles that can be set up to control different things. Confused? As an example, you may wish to set up a profile to control some of your most frequently used settings in the library module of Lightroom, and another profile for settings you regularly use in the develop module. Profiles can be renamed and are displayed below the application logo on the LCD panel for visual reference.

After selecting the profile type, which in my case was for Lightroom CC/6, I was given the option to customise modules to specific application functions as they were attached. I ended up creating profiles for basic library controls, basic exposure

Modules join together, allowing you to build your kit to a layout of your choice



The dial modules offer very precise control of imaging adjustments

corrections, advanced local adjustments and one to apply noise reduction, although you can create up to 13 different profiles if you want. The only issue with creating lots of profiles is that you may forget which button, dial and slider you assigned to which module in each profile.

To get up and running quickly,

some users may wish to take advantage of the quick start profiles or download a few that other users have added to the community page on the website.

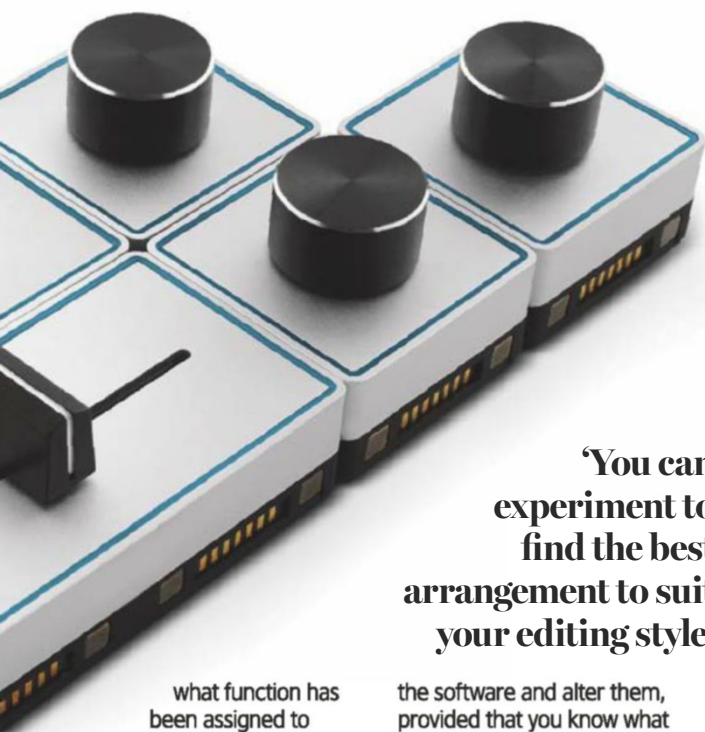
Build and design

The great thing about being able to rearrange the modules as you want means you can experiment to find the best arrangement to suit your editing style. Some users may prefer to spread the modules out lengthways and have the sliders arranged vertically, whereas others may prefer to group the modules one above the other and arrange the slider modules horizontally. If you later decide you'd like to rotate your module set-up, the PaletteApp software lets you do this very easily.

Each module magnetically snaps into place with the next, but it's important to make sure the magnetic pins always connect to contacts on another module, otherwise the software won't recognise it. On the top surface of each module is an illuminated border that can be set to a variety of colours. The idea of this is to help you remember



There are three kit options to choose from. We tested the Expert kit as illustrated in this image



'You can experiment to find the best arrangement to suit your editing style'

what function has been assigned to which module in each profile, but as I found out, this is something that takes considerable time. The alternative to colour coding each module is to keep one colour assigned to each profile.

As for the build quality, each module is robustly made and features rubber on its underside that gives it a good grip on smooth surfaces. The sliders are consistently smooth through their range and the dials turn effortlessly. Although the large plastic buttons do their job and are easy enough to find without looking at them, they are rather noisy to use. Compared to the dial and slider modules of the Loupedeck, the button modules aren't as refined.

Performance

At first, you'll find there's a lot of trial and error involved as you try to get your head around the functions that have been assigned to which module and which profile. I found it to be quite a steep learning curve, and it took a good few hours before I started to get the hang of switching between profiles.

The time it takes to remember what each module does in each profile takes much longer, so don't expect to become an expert overnight. If the initial functions you set for each module don't feel right, it takes a matter of seconds to nip into

the software and alter them, provided that you know what you'd like to change it to from the long list of options available.

In use, the dials offer very precise control and there's the option to return sliders back to their default settings quickly by depressing them. The slider modules are more sensitive and require some delicacy to find the optimum setting.

As with the Loupedeck, Palette Gear automatically reveals the tab and sliders on the right of the interface as different adjustments are made, which saves time having to move the scroll bar manually. If a tab is closed and a module is used to control a slider within that tab, it will open and reveal it on screen.

If, like me, you feel you could do with a few additional modules to expand the kit and take control of more functions in each profile, these can be purchased separately. Each additional slider or dial module will set you back £55, whereas button modules cost around £35 each. If you want to start with more modules, there's always the Professional Kit. This consists of one core, four buttons, six dials and four sliders, but costs a rather hefty £549.95.

Build quality is excellent, other than the rather cheap-feeling arcade-style buttons, and most people should easily be able to accommodate the size of the Expert Kit alongside



The software mimics the layout and arrangement of modules on your desk



You can purchase extra modules to supersize the console to your preference

a graphics tablet or mouse on their desk. The only other thing to consider is that the slider modules aren't motorised, meaning they're always going to be in the same position for the next image you edit. If you'd prefer sliders that automatically reset for the next image without having to touch them, you'll be

better off looking at motorised alternatives such as the Behringer BCF-2000.

The Palette Gear sets out to improve workflow speed and offers an excellent level of customisation. The important thing is not to underestimate the learning time that's needed to get the most out of it.

AP

Our verdict

ALTHOUGH these two editing consoles are intended to save us time and improve our workflow, they're vastly different. Whereas the Loupedeck is exclusively for Lightroom, the Palette Gear isn't restricted to a single photo-editing application. This gives it the edge in terms of versatility.

It does have one quite big disadvantage, though, in that it's generally not as intuitive as the Loupedeck when it's used to edit images in Lightroom, and it takes considerably longer to set up and master. The Loupedeck is virtually plug in and go, the software is easier to understand and the clear labelling of controls gives you something to glance down at as your muscle memory builds. I'm not particularly fond of the rotate/crop wheel, but the other

knobs and dials offer extremely precise control of regularly used settings and can't be faulted.

Having the option to apply presets straight from the eight programmable buttons is a real boon, and it's so quick and easy to reapply settings to other images.

Having tested both devices, I'd choose the Loupedeck over the Palette Gear in a heartbeat for editing images in Lightroom, but wouldn't write off the Palette Gear if I needed a console to work across numerous applications. You'll be surprised at how quickly you learn the layout of the Loupedeck, and the time that can be saved from navigating scroll bars, opening tabs and switching between modules with your cursor makes it worth every penny.

This dramatic shot of an Apache attack helicopter was taken using the Alpha 9's 10MP APS-C crop mode 336mm, 1/250sec at f/5.6, ISO 250



Sony FE 100-400mm f/4.5-5.6 GM OSS

Andy Westlake tests an impressive lens that's perfectly matched to Sony's high-speed Alpha 9

A couple of months ago, I got my hands on one of the first samples of the Sony Alpha 9 to arrive in the UK. This full-frame mirrorless wonder can shoot at fully 20 frames per second using a silent, low-distortion electronic shutter, and even more impressively, adjust autofocus and exposure between each frame. The A9 is surely a sign of where camera design will end up in the future, but one thing was missing – the ability to couple it with the kind of native FE-mount long telephoto lens that sports and action shooters are likely to use.

Now the first such lens has arrived, in the shape of the FE 100-400mm f/4.5-5.6 GM OSS, which Sony also likes to give the decidedly

opaque label SEL100400GM. This relatively compact, lightweight optic is a member of Sony's G Master family, which represents the company's top-level optical designs. But, at £2,500, it doesn't come cheap (Canon and Nikon's equivalents are closer to £2,000). To find out more about it, I put the lens to the test shooting fast jets at the Royal International Air Tattoo at Fairford, Gloucestershire.

Features

The FE 100-400mm GM is designed as a high-end telezoom, and it has all the features we'd expect from a lens of this type. The optical formula comprises 22 elements in 16 groups, with two extra-low dispersion (ED)



glass elements and one super-ED element employed to keep chromatic aberrations to a minimum. Nano AR coating suppresses internal reflections to minimise flare and ghosting, while a fluorine coating on the front element repels grease and water. For close-up shooting, the lens has a minimum focus distance of 0.98m, giving a maximum magnification of 0.35x, which counts as best in class by a whisker.

Sony has built in its Optical Steady Shot image stabilisation, which provides

An F-22 Raptor and P-51 Mustang in a rare formation flypast celebrating the 70th anniversary of the USAF
400mm, 1/640sec at f/6.3, ISO 200



➤ conventional two-axis stabilisation with APS-C E-mount bodies or the first-generation Alpha 7 bodies that lack in-body systems. Mount it on a second-generation Alpha 7-series model, Alpha 9 or Alpha 6500, and the OSS works in concert with the camera's in-body image stabilisation to provide five axes of correction.

Build and handling

Build quality is every bit as good as we'd hope for the price, and certainly a match for the Canon and Nikon equivalents. Sony has employed a magnesium-alloy barrel construction, with an array of seals to keep dust and moisture at bay, including one around the outside of the bayonet that protects the vulnerable interface with the camera. While I was using it, the lens shrugged off a couple of heavy showers with no ill effects whatsoever.

While the lens is about 1cm longer than Sony's Alpha-mount equivalent, the 70-400mm f/4-5.6 G SSM II, it's over 100g lighter. Couple this with the much lighter weight of the Alpha 9 compared to top-end full-frame DSLRs, and you have a much more manoeuvrable combination. I was perfectly happy using it handheld throughout an eight-hour flying display.

As usual there are two main controls on the barrel in the shape of zoom and manual-focus rings, along with an array of additional buttons and switches. The zoom ring rotates 90° between the lens's shortest 100mm position and its maximum extension at 400mm. You can also grasp the lens hood and use it as a push-pull zoom. This is facilitated by a really neat feature – a rotary torque adjustment ring

immediately behind the zoom ring. Set this to Smooth and you get quick adjustment ideal for push-pull operation, although there's some tendency towards zoom creep. Adjusting the torque towards the Tight position eliminates the creep, at the expense of making it a little more difficult to adjust your composition.

At the front of the lens is a non-rotating 77mm filter thread. A deep cylindrical bayonet-mount lens hood is supplied, which has an inset sliding door that can be used to adjust polarising filters from underneath the lens, without having to remove the hood or poke your fingers in from the front.

Towards the back of the barrel is a collar that holds the tripod mount foot. It rotates extremely smoothly, but there are no click stops at the 90° marks for the portrait and landscape positions. I particularly like the design of the tripod foot, which detaches from the collar by twisting a lever on its side, then

'From over 5,000 frames, only a few were out of focus'

pressing a button on the front. This makes it really easy to remove the lens from a tripod.

Four switches adorn the left side of the barrel, with the top pair for focus and the others for image stabilisation. The AF/MF switch is joined by a smaller focus limiter that prevents the lens from hunting for subjects closer than 3m – useful when you're shooting distant subjects. Below the Optical Steady Shot on/off switch is a mode selector, with Mode 1 for general use and Mode 2 for panning with moving subjects. Finally, three AF-stop buttons are arrayed around the barrel at 90° intervals between the zoom and focus rings. These can alternatively be set to operate an array of different functions via the camera's menu, including eye-tracking autofocus and depth-of-field preview.



The lens's AF had no trouble keeping fast jets sharp
400mm, 1/400 sec at f/5.6, ISO 50



The Alpha 9's fast shooting combined with the lens's impressive autofocus allowed me to capture this crossover manoeuvre with ease 400mm, 1/1,000sec at f/5.6, ISO 320

Autofocus

With a lens such as this, fast, accurate autofocus is critical. It has to be able to acquire focus extremely quickly, then continuously adjust to track subjects moving towards or away from the camera. To achieve this, Sony has included a complex AF system with one focus group driven by a double linear motor, and a second by a Direct Drive Supersonic Motor (DDSSM). It works superbly.

Autofocus is incredibly quick, supremely accurate, and effectively silent. It would lock on to the subject in a fraction of a second, and track fighter jets making high-speed passes towards or away from the camera. Focus tracking works happily with the Alpha 9's 20fps full-speed shooting, and during video recording as well. From over 5,000 frames that I shot, only a few were out of focus, usually at the start of a burst. Manual-focus override is available at any time, using the electronically coupled ring at the front of the barrel.

Performance

As you can see from our Image Engineering tests, the lens is very sharp indeed, even at maximum aperture at the long end of the zoom where telephoto zooms are usually at their weakest. In practical terms this allowed me to shoot at f/5.6 to keep shutter speeds high, while keeping the ISO relatively low.

There's barely any visible chromatic aberration, and just a hint of pincushion distortion towards the long end. The only point of note is that on the full-frame Alpha 9, fairly strong vignetting is visible with wide-open apertures, but this is easy to fix in software.

Image stabilisation is, of course, an important aspect of this lens's performance, and Sony's Optical Steadyshot does an exceptional job. With OSS enabled, I was able to get consistently sharp images at shutter speeds as slow as 1/6sec at 100mm, and 1/25sec at 400mm, which represents at least four stops of stabilisation.

AP

Verdict

WITH the FE 100–400mm f/4.5–5.6 GM OSS, Sony has added another piece to the jigsaw in its bid to compete with Canon and Nikon at the highest level of action photography. In the process, it's made a spectacular lens that's entirely capable of keeping up with the Alpha 9's remarkable speed, and delivers breathtakingly sharp pictures time and time again. In fact, Sony has now made shooting moving subjects so easy, it almost feels like cheating.

This is just a start, of course: f/4.5–5.6 isn't exactly fast in terms of aperture, and Sony needs more long telephotos in its arsenal. For pro photographers to really start adopting the E-mount system, an FE 400mm f/2.8 can't appear soon enough. But it's another indicator that the technological tide is turning, and the DSLR makers no longer have things their own way for shooting even the most demanding of subjects.



Data file

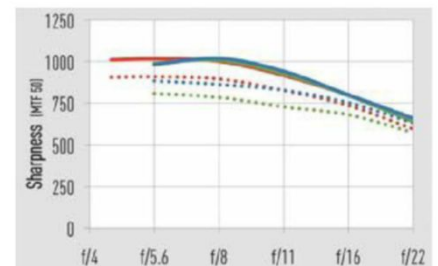
Price £2,500
Filter diameter 77mm
Lens elements 22
Groups 19
Diaphragm blades 9
Aperture f/4.5–5.6
Minimum focus 98cm
Length 205mm
Diameter 93.9mm
Weight 1,395g
Mounts Sony E

Amateur Photographer Testbench GOLD
 ★★★★★

Sony FE 100–400mm f/4.5–5.6 GM OSS

Resolution

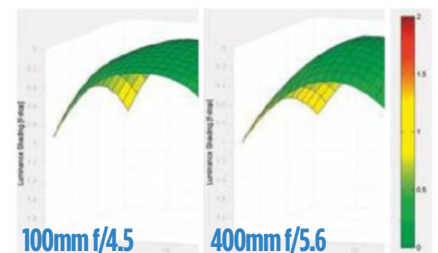
Our Image Engineering MTF tests reveal the lens to be an impressively consistent performer. It's pretty much equally sharp in the centre of the frame at all focal lengths, and is effectively as sharp wide open as it is stopped down. Corner sharpness at 200mm is a little bit lower compared to the ends of the zoom, but the difference is small.



100mm centre — 100mm corner ····
 200mm centre — 200mm corner ····
 400mm centre — 400mm corner ····

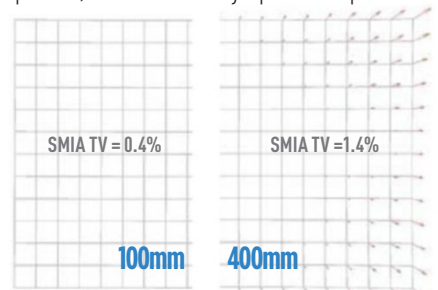
Shading

Some vignetting is visible at maximum aperture, and as is often the case, it's most marked at each end of the zoom range. At 100mm and f/4.5 we see around one stop of vignetting, but this mostly disappears by f/8. At the long end of the zoom, though, it's more persistent, and some corner darkening remains even at f/11.



Curvilinear distortion

At its shortest 100mm setting, the lens gives just a tiny hint of pincushion distortion, but you'd be really hard pushed to see it in real-world use. The effect increases progressively as you zoom in, reaching a maximum of 1.4% at the 400mm position, but this isn't really a problem in practice.



Sirui W-1204

Andy Westlake tests a versatile, full-sized, carbon-fibre tripod with waterproof legs

£315 • www.sirui.eu/en

CHINESE manufacturer Sirui makes some exceptionally nice tripods and supports at very competitive prices, and this W-1204 carbon-fibre tripod is a case in point. It's a full-sized, four-section, carbon-fibre model with waterproof twist leg locks, which include rubber O-ring seals, allowing the legs to be submerged without water leaking inside and corroding the metalwork. But this comes at a price you'd normally associate with much less fully featured products.

In fact, along with its waterproofing, the W-1204 has very impressive specifications. The legs reverse fold around the head for a more compact packed length, and can be set to 22°, 51° or 82° for ground-level shooting. The sprung angle locks click into place automatically when the tripod is unfolded, and can be repositioned using large blue levers that are easy to operate, even when wearing gloves. All three twist locks on each leg can be undone in a single motion for rapid set-up, and the bottom leg sections have graduated scales, making it easy to extend them all to the same length.

For low-level work Sirui has designed an incredibly elegant split centre-column system; simply unscrewing the sprung, retractable weight hook allows the lower section of the column to be detached completely. This makes the tripod far easier to use than most of its competitors, which rely either on fiddly ground-level kits or separate short columns. In another nice touch, a second weight hook is included that screws into the short section of the centre column.

One of the legs can be removed and turned into a monopod, either with or without the lower section of the centre column. The **monopod** can extend to 162cm, which should be plenty long enough for all but the tallest photographers. There's even a wrist strap included that fits underneath the head platform.

Verdict

The Sirui W-1204 is not only extremely well designed and easy to use, but it's also superbly built. Both the legs and centre column use ten-layer carbon construction, which does an excellent job of keeping the tripod rigid and dampening vibrations – a key advantage of carbon-fibre tripods over their aluminium counterparts. Everything can also be taken apart easily for cleaning if necessary.

I tested the W-1204 with Sirui's K-10X ball head, and it was more than capable of supporting a high-end DSLR with a long telephoto zoom lens. For serious enthusiast photographers, and especially landscape shooters, it's one of the best tripods money can buy, and great value too.

Metal ground spikes are supplied

Interchangeable feet

The chunky rubber feet can be interchanged easily with the supplied metal ground spikes.

Spirit level

A small bubble level on the 'spider' helps to set your camera level.

Leg grips

Foam grips on two of the legs – including the detachable monopod one – make the tripod comfortable to carry.

Reversible mounting screw

This can be used to attach heads with either 1/4in or 3/8in threads.



The bag has internal and external accessory pockets, while its strap can be removed to carry the tripod directly

At a glance

- Max height 166.5cm
- Folded length 49cm
- Weight 1.45kg
- Maximum load 15kg

THE W-SERIES RANGE

Sirui makes four models in its W-series waterproof tripod range. The W-1004 is the same size as the W-1204 but constructed of aluminium alloy, which means it weighs more, at 1.8kg, but costs considerably less (£240). Larger W-2004 and W-2204 models are also available with a 1.78m maximum height, costing £260 and £520 in aluminium and carbon fibre respectively.



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Error 20 explained

Q My Canon EOS 7D has suddenly thrown up an 'Error 20' message that states: 'Shooting is not possible due to an error. Turn the camera off and on again or re-install the battery.' I have tried this several times and even left the battery out of the camera for 24 hours, but the error won't go away. Can you help me solve this problem?

Martha Grange

A Although the advice to remove the battery and reinsert it points to a software-reset issue, according to Canon this error is indicative of a mechanical problem. It often means that the shutter has jammed. The likely logic behind the 'remove battery' advice is that by resetting the camera electrically, there might be enough of an electrical jolt to free the shutter. However, as it's not working for you, the only option is to have the camera serviced.

Macro autofocus & apertures

Q I have recently become fascinated by macro photography and want to produce the kind of images of insects and spiders I have seen others accomplish. I use a Nikon D5300 and have a couple of questions. First, when choosing the best macro lens, would I be better off using a cheaper, used, manual-focus lens, like a Tamron SP 90mm Macro, as autofocus might not be that much use when shooting macro? Second, when focusing as close as possible using

my standard kit 18-55 zoom lens, although I'm not getting true macro results I am already seeing that much of the subjects I'm photographing are out of focus. I presume that stopping the lens down to a smaller aperture is the answer, but would that not mean very dark shooting conditions and soft images because of diffraction? My understanding is that you start to lose definition from f/8, while to get everything sharp I might need f/22.

Charley Streeter

A Regarding autofocus, if you are focusing on a slow-moving or stationary subject, like a spider, then manual focusing can be easier because you can concentrate on composition. Just move the camera to focus and then use the focusing ring for fine adjustment. On the other hand, if your lens can autofocus quickly and accurately, it can make the job of chasing and capturing subjects that are constantly moving, like bees or butterflies outside feeding on flowers, easier.

When it comes to choosing apertures, you need to trade diffraction resolution loss with depth of field. Happily, the very nature of macro photography means that diffraction does not need to spoil the result even at f/22. This is partly because the details that make a macro shot 'pop' are relatively large. We're also not too familiar with the details we can't see because of diffraction, so we don't miss them. Boosting contrast can help and lighting is also very important. This is why some of the most stunning macro photography benefits from the use of carefully positioned lights, often using twin flash or ring flash mounted around the end of the lens.

Q&A compiled by Ian Burley

Canon EOS-1D banding

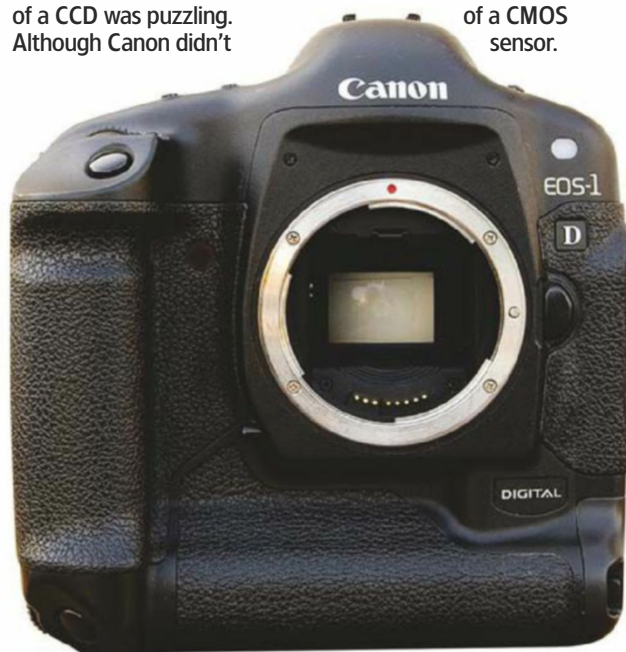
Q In a bit of an impulse-buy scenario, I'm now the proud owner of a slightly battered-looking Canon EOS-1D, which produces super-high-resolution 4-megapixel pictures. In all seriousness, although the camera is a real monster, it does feel like it could be used to proverbially hammer nails and it appears to be in full working order. However, at 'higher' ISO settings, especially in pictures with areas of darker tone, I'm seeing some signs of banding. Is this normal for this camera, is it a sign of age or is something else faulty in the camera?

Pat Wheldon

A The Canon EOS-1D was the first digital version of the famed EOS-1 professional SLR. It was launched at the end of 2001, more than a year after Canon had already debuted its then one-and-only, exclusively in-house-developed DSLR, the EOS D30. A surprising oddity about the EOS-1D was that it used a conventional CCD sensor. The D30 had already demonstrated that Canon's work on refining CMOS sensor technology was making great strides. So the EOS-1D's use of a CCD was puzzling. Although Canon didn't

confirm or deny it, the story goes that the company planned to launch the EOS-1D with a CMOS sensor but, for whatever reason, this plan was scrapped fairly late in the development of the camera.

To answer your question, yes, the APS-H sensor in the EOS-1D was prone to banding at its higher ISO settings. This was a shame because noise – especially in that era of DSLR development – was very well controlled. The EOS-1D remains the only Canon EOS DSLR to feature a CCD instead of a CMOS sensor.



The EOS-1D is the only Canon EOS DSLR with a CCD sensor

Contact
 Amateur Photographer, Time Inc (UK) Ltd,
 Pinehurst 2, Pinehurst Road, Farnborough,
 Hampshire GU14 7BF
 Telephone 01252 555 213
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 Picture returns: telephone 01252 555 378
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Printed in the UK by the Wyndeham Group
 Distributed by Marketforce, 5 Churchill Place,
 London E14. Telephone 0203 787 9001

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 tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues
 per year) on the Tuesday preceding the cover date by Time Inc. (UK),
 161 Marsh Wall, London E14 9AP. Distributed by Marketforce (UK) Ltd, 5
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 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of
 world). The 2015 US annual DEU subscription price is \$338.99, airfreight
 and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping
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 records are maintained at Time Inc. (UK), 161 Marsh Wall, London E14
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Tech Talk

Right: Inside, the masks
 and rotating pressure plate
 have been adjusted for the
 16-on 6x4.5cm format

Below: The camera folds to
 a compact, flat package



BLAST FROM THE PAST

Press Van-120

John Wade looks at a rare but usable
 rollfilm camera from Japan

LAUNCHED 1954

PRICE AT LAUNCH N/A

GUIDE PRICE NOW £175-200

THE reason the price at launch
 details above are not applicable
 is because this is a Japanese
 camera, made by the Suzuki
 Optical Company, which was
 never imported into the UK.

It takes 120 film and shoots
 two different formats: 6x6cm and
 6x4.5cm. Flaps in the back flip
 over the film plane to mask the
 image for the smaller format. The
 pressure plate revolves to reveal
 a red window in the centre of the
 camera back to read the 12
 numbers on the film's backing
 paper needed for 6x6cm pictures,
 or a second window above for the
 16 numbers needed for the
 6x4.5cm format.

The camera folds to a flat
 package of 14x10x6cm, from
 which the lens panel extends on
 bellows and folding struts for
 shooting. Slightly unusually for
 a rollfilm camera, it has a built-in
 rangefinder coupled to the
 focusing. This is controlled by
 a knob on the top plate that
 moves the lens backwards
 and forwards on the struts.
 The knob is surrounded by a
 depth-of-field scale.



Above: Top plate, showing the focusing knob on
 the right and film type reminder on the left



The Press Van-120 dual-format rollfilm camera

The 75mm f/3.5 lens is an Asahi
 Takumar, a name more usually
 associated with Pentax 35mm
 single lens reflexes. Shutter
 speeds run 1-1/500sec.

Unless you know someone
 who bought one of these in
 Japan (as this one was), you
 stand little chance of seeing
 another Press Van-120 here in
 the UK. But it's an interesting
 camera and, if you do happen
 to find one, very usable, too.

**‘The lens panel
 extends on bellows
 and folding struts’**

What's good Solid and ruggedly
 built, choice of film formats,
 prestigious lens name.

What's bad Rare and difficult to
 find, viewfinder and rangefinder
 windows rather small.

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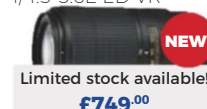
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AF-D 50mm f/1.8	£119.00	AF-S 24-70mm f/2.8E ED VR	£1,779.00
AF-S 50mm f/1.8G	£189.00	AF-S 24-85mm VR	£439.00
AF-D 60mm f/2.8 Micro	£409.00	AF-S 28-300mm ED VR	£799.00
AF-S 60mm f/2.8G Micro ED	£479.00	AF-S 55-200mm f/4-5.6 VR II	£269.00
AF-S 85mm f/3.5G DX	£434.00	AF-S 70-200mm f/2.8 VR II	£1,998.00
AF-S 85mm f/1.8G	£399.00	AF-S 70-300mm IF ED VR	£499.00
AF-S 105mm f/2.8G VR	£749.00	AF-S 200-400mm VR II	£5,899.00

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OLYMPUS OM-D E-M1 Mark II

20.4
MEGA
PIXELS

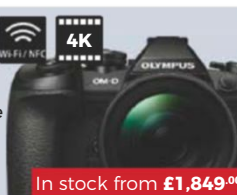
15 fps

3.0"

4K

A micro four-thirds camera with almighty ability - this will be known for its performance in the high speed action field of photography.

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Olympus TG-5

12
MEGA
PIXELS

NEW!

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£399.00

Add the PT-058 underwater housing for £279.99



Olympus E-PL8

16.1
MEGA
PIXELS

8 FPS

Body only +14-42 EZ
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Available in Black or White designs. See website.



Olympus PEN-F

20.3
MEGA
PIXELS

10 FPS

Body only +17mm f/1.8
£949.00 £1,149.00

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Olympus E-M10 Mk II

16.1
MEGA
PIXELS

8 FPS

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Olympus E-M5 Mk II

16.1
MEGA
PIXELS

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50mm f/1.2 L USM	£1,272.00	£170	£1,102.00
85mm f/1.2L II USM	£1,767.00	£215	£1,552.00
16-35mm f/2.8L III USM	£2,099.00	£215	£1,884.00
24-70mm f/2.8L II USM	£1,699.00	£215	£1,484.00
70-200mm f/2.8L IS II USM	£1,899.00	£215	£1,684.00

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Delivering incredible 18 MP 6K Photo stills, recording 60p 4K Video - and silent & unobtrusive quick focus make this an outstanding camera for photographers and videographers.

20.3
MEGA
PIXELS

9 fps

3.2"

4K

NEW!

In stock from £1,699.00



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Panasonic TZ90

20.3
MEGA
PIXELS

NEW!

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£399.00

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Panasonic GX8

20
MEGA
PIXELS

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Now in stock! **£4,499.00**

Sony RX100 V **£100** cash back

20.1 MEGA PIXELS **2.9x**

Body only **£629.00*** See website for our finance options
*Price after £100 cashback from Sony. Ends 03.09.17

Sony a7 **£100** cash back

24.3 MEGA PIXELS **FULL FRAME**

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Sony a7R II

42.4 MEGA PIXELS **FULL FRAME**

Body only **£2,499.00** See website for 12 months 0% finance
£250 trade-in bonus when purchasing the A7R II

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This limited edition model has been designed so that the camera body and battery grip perfectly matches the silver FA Limited Lens Series. The model also features a limited edition metal hot shoe cover with logo.

NEW! Expected September **£2,149.00**

Pentax K-70

24.2 MEGA PIXELS

Body only **£599.00** +18-50mm **£729.00**
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Pentax KP

24.3 MEGA PIXELS **IS**

Body only **£1,099.00** Add a Pentax D-BG7 battery grip for £259.00
5Add a Pentax D-LI109 spare battery for only £59.99

Pentax 645Z

51.4 MEGA PIXELS

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Sigma 150-600mm f/5-6.3 DG OS HSM | C

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19mm f/2.8 DN **£149.00**
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24mm f/1.4 DG HSM **£649.00**
30mm f/1.4 DC HSM **£359.00**
30mm f/2.8 DN **£149.00**
35mm f/1.4 DG HSM **£599.00**
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85mm f/1.4 EX DG HSM **£999.00**
150mm f/2.8 OS Macro **£779.00**
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300mm f/2.8 APO EX DG **£2,599.00**
500mm f/4 APO EX DG **£4,999.00**
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18-35mm f/1.8 DC HSM **£649.00**
18-200mm DC OS HSM **£289.00**
18-250mm DC Macro OS HSM **£349.00**
18-300mm f/3.5-6.3 DC Macro **£369.00**
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24-70mm f/2.8 DG OS HSM **£1,399.00**
24-105mm f/4 DG OS HSM **£599.00**
50-100mm f/1.8 DC HSM **£949.00**
50-500mm f/4.5-6.3 OS HSM **£1,099.00**
70-200mm f/2.8 EX DG OS **£899.00**
70-300mm f/4.0-5.6 DG **£129.00**
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120-300mm f/2.8 OS HSM **£2,699.00**
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Fuji X Lenses

14mm F2.8 XF.....	E++ / Mint- £539 - £549
16-55mm F2.8 R LM WR XF.....	E++ £739 - £749
18-135mm F3.5-5.6 LM OIS WR XF.....	E+ £429
23mm F1.4 XF R.....	E++ £549
27mm F2.8 XF.....	Mint- £219
35mm F2 XF WR - Silver.....	E+ £269
50mm F2 XF R WR - Black.....	Mint- £379

4/3rds Lenses

7-14mm F4 ED Zuiko.....	E++ £499
8mm F3.5 FishEye ED Zuiko.....	Mint- £299
9-18mm F4.5-6.6 ED Zuiko.....	E++ / Mint £299
10-20mm F4-5.6 DC HSM.....	E++ £189
11-22mm F2.8-3.5 Zuiko.....	E++ £199
12-60mm F2.8-4 ED SWD Zuiko. E+ / E++ £249 - £349	
135-400mm F4.5-5.6 Apo DG.....	E+ £249
14-150mm F3.5-5.6 Asph Vario-Elmar D.....	E++ £379
14-42mm F3.5-5.6 ED Zuiko.....	E+ / E++ £39 - £49
14-54mm F2.8-3.5 MkII.....	E+ £159
14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £129
16mm F2.0 ED AS UMC CS.....	Mint- £249
25mm F2.8 Zuiko.....	E++ £109
40-150mm F4.5-6 ED Zuiko.....	E++ £49
50-200mm F2.8-3.5 SWD.....	E++ £399
70-300mm F4.5-6 ED Zuiko.....	E+ / Mint- £169 - £199
EC14 Tele Converter.....	E+ / E++ £125 - £169
EX25 Extension Tube.....	Mint- / Mint £65

Sony E-Mount Lenses

16mm F2.8 NEX Lens.....	E++ / Mint- £89
18-200mm F3.5-6.3 OSS.....	E++ £389
2x Teleconverter - E mount.....	Mint- £349
35mm F1.4 FE T* ZA.....	E++ £1,049
50mm F1.8 OSS.....	E++ / Mint- £159 - £189
50mm F2 Loxia.....	Mint- £589
90mm F2.8 Macro G OSS FE.....	Mint- £699

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ £539 - £549
12-35mm F2.8 G X Vario OIS.....	Exc / E++ £299 - £539
12-60mm F3.5-5.6 G Vario OIS.....	Mint- £269
14-45mm F3.5-5.6 G ASPH Vario.....	E++ £124 - £125
35-100mm F2.8 GX OIS Vario.....	E++ £649
45-200mm F4-5.6 G Vario MEGA OIS.....	E+ / E++ £149 - £159
Olympus 12mm F2 ED M.Zuiko.....	E++ £429
14-42mm F3.5-5.6 M.Zuiko ED.....	E++ £79
17mm F1.8 M.Zuiko Black.....	Mint- £289
17mm F2.8 M.Zuiko.....	E++ £129
25mm F1.8 M.Zuiko - Black.....	E++ £219
40-150mm F2.8 M.Zuiko Pro.....	Mint- £949
40-150mm F4-5.6 ED M.Zuiko.....	E+ / E++ £79 - £99
45mm F1.8 M.Zuiko.....	Mint- £159
60mm F2.8 ED Macro M.Zuiko.....	E++ £289
75mm F1.8 ED Black M.Zuiko.....	Mint- £579
75mm F1.8 ED Silver M.Zuiko.....	Mint- £549
MC-14 1.4x Teleconverter.....	Mint- £219

Canon EOS

EOS 1NHS Body Only.....	E++ £249
EOS 500N + 28-90mm.....	E+ £39
EOS 500N + Tamron 28-200mm.....	E+ £59
EOS 3000N + 28-90mm.....	E++ £49
8-15mm F4 L Fisheye USM.....	E++ £889
10-24mm F3.5-4.5 Di II LD Tamron.....	Mint- £259
11-16mm F2.8 DX ATX Tokina.....	Mint- £289
11-22mm f4-5.6 IS STM.....	Mint- £219
11-24mm F4 L USM.....	E++ £2,349
12-24mm F4 ATX PRO SD TokinaE++ / Mint- £239 - £299	
12-28mm F4 ATX Pro DX Tokina.....	E++ £199
14mm F2.8 L USM II.....	E+ / E++ £899 - £989
15-45mm F3.5-6.3 IS STM EFM.....	Mint- £159
15-85mm F3.5-5.6 IS USM.....	Mint- £399
15mm F2.8 EF Fisheye.....	E++ £449
16-28mm F2.8 ATX FX Tokina.....	E++ £439
16-35mm F2.8 L USM MkII.....	E+ / Mint- £749 - £1,049
16-35mm F4 L IS USM.....	E+ £599
16-50mm F2.8 ATX Pro DX Tokina.....	E++ £349
17-35mm F2.8 L USM.....	E++ £399
17-40mm F4 L USM.....	E+ / E++ £379 - £419
17-55mm F2.8 EFS IS USM.....	E+ / E++ £349 - £399
17-85mm F3.5-5.6 IS USM.....	As Seen £89
18-200mm F3.5-5.6 IS EFS.....	E+ £199
18-55mm f3.5-5.6 EFS.....	Mint- £59

18mm F3.5 ZE Zeiss.....	E++ £699
20-35mm F2.8 ATX Pro Tokina.....	E+ £249
20-35mm F3.5-4.5 USM.....	Exc £79
21mm F2.8 ZE Zeiss.....	E+ / E++ £849 - £889
22-55mm F4-5.6 USM.....	As Seen £29
24-105mm F4 L IS USM.....	E+ £359 - £379
24-70mm F2.8 Di VC USD Tamron.....	E++ £499
24-70mm F2.8 L USM II.....	E+ / Mint- £1,149 - £1,549
24-70mm F4 L IS USM.....	E++ £599
24mm F1.4 L USM MkII.....	E++ / Mint- £1,099 - £1,149
24mm F3.5 L TSE.....	E+ £599
24mm F3.5 L TSE MkII.....	E+ £1,099
25mm F2 ZE Zeiss.....	E++ £949
28-135mm F3.5-5.6 IS USM.....	E+ £129
28-75mm F2.8 XR Di Tamron.....	Exc £99
28-80mm F2.8-4 L USM.....	E+ £349
28-80mm F3.5-5.6 EF IV.....	E++ £39
28-90mm F4-5.6 USM II.....	E+ £39
28mm F2.8 EF.....	E++ £119
35-70mm F3.5-4.5 EF.....	E++ £259
35-70mm F3.5-4.5 EF.....	E++ £39
35mm F2 EF.....	E+ £149
40mm F2 Ultram SLII Voigtlander.....	Mint- £299
40mm F2.8 SLIM.....	Mint- £99
45mm F2.8 TS-E.....	Exc £549
50mm F1.4 USM.....	E++ £199 - £219
50mm F1.4 ZE Zeiss.....	E+ / E++ £389 - £399
50mm F1.8 EF II.....	E++ £59
50mm F1.8 EF Mk1.....	E++ £119 - £129
55-250mm F4-5.6 EFS IS.....	E+ / E++ £89
60mm F2.8 EFS Macro.....	E++ £249 - £259
70-200mm F2.8 L IS USM.....	E+ £749
70-200mm F2.8 L IS USM II. E+ / Mint- £1,149 - £1,389	
70-200mm F4 L IS USM.....	E++ £649
70-200mm F4 L USM IS.....	E++ £699
70-300mm F4-5.6 Di Tamron.....	E++ £59
75-300mm F4-5.6 EF II.....	E+ / E++ £49 - £59
75-300mm F4-5.6 USM II.....	E+ £59
85mm F1.4 ZE Zeiss.....	E++ £649
90mm F2.8 TSE Shift.....	E++ £789
Case for : 500mm F4 L IS USM.....	Mint- £149
100-400mm F4.5-5.6 L IS USM.. E+ / E++ £649 - £689	
100-400mm F4.5-5.6 L IS II USM.....	Mint- £1,449
100mm F2 Makro Milvus ZE Zeiss.....	Mint- £899
100mm F2.8 L Macro IS USM..E++ / Mint- £549 - £579	
100mm F2.8 USM Macro.....	E+ / E++ £259 - £279
180mm F3.5 L Macro USM.....	E++ £949
200mm F2.8 L USM II.....	E++ £399

Canon Manual

F1N Black Body Only.....	E+ £159
F1NAE Body + AE Motordrive FN.....	E+ £289
T90 Body Only.....	E+ £79
24mm F2.8 FD.....	Unused £149
35-105mm F3.5-4.5 FD.....	E+ £45
35-135mm F3.5-4.5 Tamron.....	E+ £49
35-70mm F3.5-4.5 FD.....	E+ / Unused £25 - £49
35mm F2 B/lock.....	E+ £239
35mm F3.5 EX.....	E+ / Mint- £29
50-135mm F3.5 FD.....	Mint- £149
70-210mm F4 FD.....	Exc / E+ £29 - £79
75-200mm F4.5 FD.....	Exc £29
80-210mm F3.8-4 Tamron.....	As Seen £25
95mm F3.5 EX.....	E+ £20
100-300mm F5.6 FD.....	E+ / Unused £49 - £99
100mm F4 B/lock Macro + Tube.....	E+ £99
125mm F3.5 EX.....	E+ £29
135mm F3.5 B/lock.....	E+ £39
135mm F3.5 FD.....	E+ £35
300mm F2.8 ATX Tokina.....	Unused £599
300mm F4 FD.....	E+ £119
300mm F5.6 FD.....	E+ £55
300mm F5.6 SP Tamron.....	E+ £59
500mm F8 Reflex.....	E+ £129
2x A Extender.....	E++ £35
2x B Extender.....	E+ £29
Servo EE Finder.....	E+ £75
Speed Finder F.....	As Seen / E+ £39 - £45
Speed Finder FN.....	As Seen £49
Speedfinder FN.....	Unused £99 - £129
Waist Level Finder F.....	E++ £59
Waist Level Finder F1.....	E++ £49
Waist Level Finder FN.....	E++ £75 - £79
Waist Level Finder FN-6X.....	Mint- £79

Contax G Series

21mm F2.8 G + Finder.....	E++ £529
28mm F2.8 G.....	E+ £229

28mm F2.8 G + Hood.....	E++ £249 - £259
35-70mm F3.5-5.6 G Vario.....	E++ £369
35mm F2 G + Hood.....	E++ £299
90mm F2.8 G.....	E++ £189 - £229
90mm F2.8 G + Hood.....	E++ / Mint- £199 - £219
90mm F2.8 G - Black.....	E++ £279
16mm Viewfinder.....	Mint- £179
GC-21 Case (G2).....	E+ £59
GG1 Hood.....	E++ £15
GG1 Hood.....	Mint- £15
GG3 + GG2 + GG1 Hood.....	E+ £35
GG3 Hood.....	E++ £15 - £25
GG3 Hood + GK54 Hood Cap.....	E++ £35

Contact SLR

N1 + 24-85mm.....	E++ £499
RTS3 Body Only.....	As Seen £199
ST Body Only + C2 Case.....	E++ £229
FX2 Body Only Yashica.....	E++ £35
167MT Body + P5 Batt Holder + D7 DatabackE++ £129	
167MT Body Only.....	E+ / E++ £69 - £89
Dental Eye II Set Yashica.....	E++ £199
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
45mm F2.8 AE.....	E+ £149
45mm F2.8 MM.....	E++ £199
50mm F1.7 ML Yashica.....	E+ £35
50mm F1.7 MM.....	E++ £149
70-200mm F4-5.6 AF.....	E++ £449
70-210mm F3.5-4.5 Apo Sigma.....	E+ £49
70-210mm F4.5-5.6 MC Vivitar.....	E++ £25
70-300mm F4-5.6 AF.....	E++ / Unused £399 - £649
85mm F2.8 MM.....	E++ £299
100-300mm F5.6-6.7 MC Vivitar.....	E++ £39
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 DSB Yashica.....	E+ £29
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.8 AE.....	Unused £549
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	E++ / Unused £159 - £449
200mm F4 ML Yashica.....	E+ £39

Digital Compact Cameras

Canon Powershot G1x MkII + Case.....	Mint- £349
Nikon Coolpix 990.....	As Seen £29
Coolpix P3.....	E++ £19
Coolpix S4000.....	E++ £49
Olympus SP500UZ.....	As Seen £29
SP810 UZ.....	E+ £79
SP820 Ultra Zoom.....	E+ £59
Stylus TG-4 Black.....	E+ £199
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Ricoh GXR + 24-72mm.....	E++ £199
24-72mm F2.5-4.4 VC (GXR).....	E++ / Mint £39 - £49
28-300mm F3.5-5.6 VC GXR Lens.....	E++ £59
GR Digital II.....	Mint- £439
GV2 Finder.....	Mint- £69
Sony Cybershot RX1.....	E+ £1,049
Cybershot RX1R.....	E+ £1,099
Cybershot RX1R + FDA-EV1 Finder.....	E++ £1,299
Cybershot RX1R II.....	E+ / Mint- £2,349 - £2,949
DSC-HX60.....	E++ £139
DSC-RX10.....	E+ / Mint- £349 - £369
DSC-RX100.....	Exc £149
DSC-S500.....	E++ £29
DSC-T77.....	Mint- £49
DSC-W80.....	As Seen £29
FDA-V1K Finder (RX1).....	E++ £189
NP-FH50 Battery.....	As Seen £20
RX100 MkIV.....	E++ £559

Digital Mirrorless

FujiFilm X-E1 Black Body Only.....	Mint- £179
X-M1 Body Only.....	Mint- £149
X-Pro2 Body + MHG-XPro2 Grip.....	E++ £1,049
X-T1 Black Body Only.....	E++ / Mint- £499 - £529
X-T1 Body + Vertical Grip.....	E+ / Mint- £499 - £589
X-T1 Body Only.....	Mint- £549
Nikon J1 Red + 30-110mm.....	E+ £199
V1 White + 10-30mm.....	E++ £149

V2 + 10-30mm.....	E++ £229
Olympus E-M1 Black Body + HLD-7 Grip.....	E+ £429
E-M10 MkII Black Body Only.....	Mint- £339
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NEX C3 + 18-55mm + Flash.....	E++ £149

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Canon EOS 100D Body Only.....	Mint- £219
EOS 10D + BG-ED3 Grip.....	As Seen £79
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EOS 6D Body Only.....	Mint- £969
EOS 700D Body Only.....	Mint- £289
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D50 Body Only.....	As Seen £39
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D750 Body Only.....	Mint- £1,349
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D810A Body Only.....	Mint- £2,499
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E420 + 14-42mm + 40-150mm.....	E++ £199
E500 Body Only.....	E+ £59
E510 + 17.5-45mm + 40-150mm.....	E+ £179
E510 + 18-180mm.....	E+ £279
E520 + 14-54mm + 40-150mm.....	E+ £239 - £269
E520 + 17.5-45mm + 40-150.....	E++ £179
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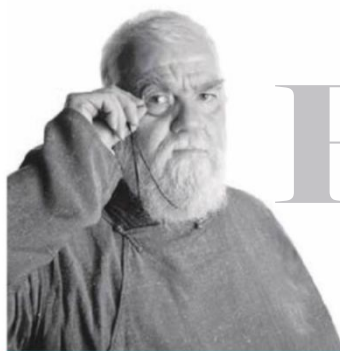
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Final Analysis

Roger Hicks considers...

'Cagoule', 2016, by Étienne Racine

The title of the series from which this image is taken summarises the theme perfectly: *Contrastes Andalous* – Andalusian Contrasts, old and new Spain. Some are timeless; some are modern; and this one, above all, mixes old with new.

Technically, it's a tour de force. Wafer-thin depth of field with a long zoom blurs a distracting background. Perfect exposure captures just the right amount of texture: the shimmering highlights of the dark velvet, the drape of the bright satin, the faded seat of the girl's shorts. It's super-sharp, too. You probably won't be able to see it in reproduction, but in an original print you can see a couple of stray hairs blowing out towards the gloved hand holding the staff, as if attracted electrostatically.

Luck and practice

Luck plays a part, inevitably: the backlighting on the girl's hair against the dark background, the fact that the hooded figure seems just to have noticed the photographer. But then, it is notoriously true that the more you practise, the luckier you get. Étienne had noticed a similar scene a few minutes previously, but had been unable to capture it, so he kept an eye on the characters as he continued shooting. Eventually he was rewarded with this.

Neither technique nor luck is as important as the sheer skill of observation, though. Here we have the Old Spain, tradition-bound, Catholic to the highest degree, dressed in heavy clothes, in direct contrast with the New Spain, scantily clad, irreverent. And young and female. We don't



'Either she is freezing cold or he is stiflingly hot. The latter seems more likely'

know the age or gender of the figure in the religious costume, but it's a fairly safe bet that it is male, and probably not young. Furthermore, either she is freezing cold or he is stiflingly hot. The latter seems more likely.

We can't see enough of the girl's face to recognise her, and that adds another dimension to the picture. Both figures are

anonymous, but in different ways. This immediately invites the question: are we as individual as we think? What drives us to dress and act the way we do? What does his gesture mean? What is she saying? Are they related and exchanging pleasantries, or is she taunting him? Is there any significance in the fact that her right fist is clenched?

A great picture often asks as many questions as it answers, and it seems to me that this picture asks and answers questions about change, modernity, tradition, national identity, gender and more. You can see more of Étienne's work on his site, www.etiennerracine.com. We saw his exhibition at the Terre de Beauté, a hairdresser's beauty salon in Arles, during the Rencontres in July. You never know where the best exhibitions in Arles will be!

© ETIENNE RACINE

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Sandra Dubout



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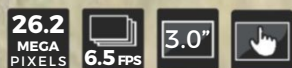
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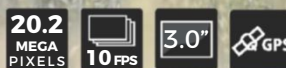
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